MUSICAL COURIER

Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, OCTOBER 17, 1936

Price 20 Cents

Photo by Antonios Zamouzakis, Hollywood

MARION TALLEY

Her First Motion Picture, "Follow Your Heart," Is Released and Her Second Picture Goes Into Production This Fall. Her Ry-Krisp NBC Radio Broadcasts Continue. Concert Engagements Will Be Fulfilled This Season From Hollywood.

JOVE AND THE JUVENILE,
represented by Moriz Rosenthal, titanic pianist, and Mario Steiner Ziffer, talented seven-year-old keyboardist (pupil of Mrs. Hedwig Rosenthal) who recently made his début at Bad Gastein, Austria. (Photo by Hofer.)

DR. ARTUR RODZINSKI
(right), newly appointed conductor of the New York Philharmonic Orchestra, and director of the Cleveland Orchestra, returning from Europe on October 3 aboard the Gdynia America Motorliner following a season at Salzburg. With him are his son, Witold, and Mrs. Rodzinski. Dr. Rodzinski brings back with him plans for the performance of music new to American audiences, including Strauss' Elektra in concert form.

SERGE BOROWSKY,
baritone (left), and his brother, General Borowsky, eminent in Russian history, photographed in Belgrade, in August, 1936. It was their first meeting in twenty-two years. While in Europe, Serge Borowsky visited Paris, Italy, Vienna, Munich, Budapest, Salzburg, and Belgrade. He sailed for Canada, September 5, on the the Empress of Britain. From there he came to New York, going on to Jacksonville, Fla., to resume his teaching. He plans to have his pupils put on Tschaikowsky's opera Eugen Onegin this winter, in English.

AT GRACE MOORE'S PARTY FOR ROSA PONSELLE.
Left to right: Gloria Swanson, Gladys Swarthout, Grace Moore, Rosa Ponselle.

MR. and MRS. DAVID MANNES
in front of the David Mannes Music School, New York, which they founded twenty-one years ago. (Photo by Wendell MacRae.)

MARGUERITE POTTER,
contralto and teacher, at Scheveningen, Holland. She appeared in concerts and broadcasts in the Netherlands this summer. She returned to New York and opened her studio in Steinway Hall, September 15. Miss Potter will give recitals in London, Paris and The Hague in 1937.

CHARLES HAUBIEL,
composer-pianist, photographed by Stell Andersen during a visit to the pianist at North Bennington, Vt. Mr. Haubiel spent the summer at the MacDowell Colony at Peterboro, N. H., and while there composed two orchestral works and a string quartet.

GROUP IN THE PORT OF PIRAEUS,
Greece, after the arrival of the SS. Frindon from Brindisi. The lady is Mme. Isang Tapales, Japanese soprano. Her companions are her husband, Mr. Gonzales; G. Kourakos, director of the artistic office; Menelas Patounas, representative in the Near East for Jean Fardulli, baritone of the Chicago Civic Opera, and Mr. Fardulli, who stands at the extreme right.

ELEANOR STEELE and HALL CLOVIS
(Mr. and Mrs. Clovis), duet recitalists, and Ben at their camp in Maine facing Mt. Katahdin.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone Danton 67.93

ARTHUR ALEXANDER
VOICE
By Appointment Only
400 East 57th St., New York
Telephone PLaza 8-8452

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

STUART ROSS
COACH-ACCOMPANIST
Accompanist to Rosa Ponselle for Ten Years
260 West End Avenue, New York
Telephone: SUsquehanna 7-5720

JOHN CAMPON
TEACHER OF VOICE
NO VOICE ACCEPTED unless definite vocal progress can be assured. Pamphlet sent on request. 156 W. 72nd St., New York. SUsquehanna 7-0197

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
160 West 73rd Street, New York City
Organ—Piano—Voice—Violin and other studios
Organists preparing for Guild examinations carefully trained.

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
817-18 (new studio) Carnegie Hall, N. Y.
Appointment by Telephone—CIrcle 7-1472

EMMA A. DAMBMANN
Voice Specialist in Tone Production.
Bel Canto Method.
London Terrace, 430 W. 24th St., N. Y. City
Tel. CHelsea 3-1442

PHILIP MITTELL
TEACHER OF MANY WELL KNOWN VIOLINISTS
EDITOR, MITTELL'S VIOLIN CLASSICS
Studio: 50 W. 67th St., N. Y. ENdicott 2-8464

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

LEO BRAUN
VOICE—REPERTOIRE
TEACHER OF JAN PEERCE
and many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 9939

GUSTAVE L. BECKER
PIANIST, COMPOSER and TEACHER
Correlates the Essentials of Musicianship with Technic
Steinway Hall, 113 West 57th St., New York
Tel. COlumbus 5-9505

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

JEAN SKROBISCH
OPERATIC AND CONCERT TENOR
(Formerly Covent Garden)
Complete Training for Successful Career
Steinway Hall, 113 W. 57th St. Tel. COl. 5-1418

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
205 West 57th St., New York
CIrcle 7-1723

MARY DEWSON
DICTION
English—French—German—Russian—Italian
163 Franklin St. Quincy, Mass.

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

LOUISE GERARD-THIERS
TEACHER OF SINGING
Concerted Operatic Interpretation
Concert Repertory
805 Carnegie Hall, N. Y. Phone CIr. 7-3515

CARL M. ROEDER
TEACHER OF PIANO
TECHNIQUE, LITERATURE AND INTERPRETATION
Member of Faculty of the Juilliard School of Music. Director of Music in the Barrington School for Girls, also holding Summer Course there.
Studios: 607-608 Carnegie Hall New York.

SUSAN BOICE
TEACHER OF SINGING
601 Steinway Hall, 113 W. 57th St.
New York Tel. CIrcle 7-0187

MME. FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—317 East 64th St., New York
Telephone REgent 4-3025

CLAUDE GONVIERRE
PIANIST-COACH
Dir. Piano Dept., Ash Institute of Music, Bk'lyn
Dir. Master School of Music, Cliff Haven, N. Y.
Studio: 1225 Park Ave., N. Y. SAcramento 2-5714

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
171 West 71st St., New York SU. 7-1514

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents *

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Calgary: Frederick Fraser, 419–13th St., N. W.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Soborska 8, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Nikolai Lopatnikoff, Reimani 17.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Liemann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13.
Leipsic: Clarence Ehrhardt, Jr., Wilhelmstrasse 40, II.
Munich: Paul Ehlers, Johannstr. 50, Solln bei Munich.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovszky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Nevile Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsuka-machi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carleton Millan, Avenida Veracruz Num. 69.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Ul Tad. Holowki II.
Warsaw: Karol Stromenger, Wilcza 5, m. 9.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.1.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Bengt Pleijel, Geergatan 8.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2030 Highland Ave.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Alfred Frankenstein, San Francisco Chronicle.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: Gertrude Effenbach, 1510 19th St., N. W.

GEORGIA
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

INDIANA
Indianapolis: Herschell C. Gregory, 404 N. West St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Moses Smith, 26 Museum Road.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 234 E. Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2713 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Roberds, 203 North Moffet
Kansas City: Mrs. Paul C. Barbee, 3924 McGee St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW YORK
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: David E. Kessler, Rochester Journal.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 3362 Morrison Ave., Clifton, Cincinnati, O.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Warner Theatre.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 1808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Wintera, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 3616 Noble Avenue.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Madison: William L. Doudna, The State Journal.
Milwaukee: Justin McCarthy, Box 92, Delafield, Wis.

*See first editorial page for list of other representatives.

VOL. CXIV—No. 6
WHOLE NO. 2908

Published weekly October to May inclusive, monthly June, July, August and September by Music Periodicals Corp., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-SEVENTH YEAR

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

GEORGE **COMPTON**
TEACHER OF SINGING
COACHING FOR RADIO
160 W. 73rd Street New York City
SUsquehanna 7-4136

NADINE WATERS
COLORED LYRIC SOPRANO
1412 Steinway Hall, New York City

ANGEL AGNES **DONCHIAN**
VOICE CULTURE
Hudson View Gardens, 183rd St. & Pinehurst Ave., Tel. WAds. 3-7800. Studio: 1013 Carnegie Hall, N. Y.

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York CIrcle 7-2178

CLAUDE **LAPHAM**
COMPOSER—ARRANGER—PIANIST
Vocal or Instrumental—Classic or Popular
1607 Broadway, New York CHickering 4-7993

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 8A, 246 W. 72nd St., N. Y. C. Tel. Sus 7-8884

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg. Chicago, Ill.

RAPHAEL BRONSTEIN
TEACHER OF VIOLIN
98 Riverside Drive (corner 82nd St.), New York ENdicott 2-6029

FRED **BULDRINI** VIOLIN
Member of the AMATI TRIO
CONCERTS—RECITALS
2346-86th St., Jackson Heights, N. Y.
Phone HAvemeyer 9-2373

A. VERNE **WESTLAKE**
SUMMER MUSIC COLONY
FOR PIANISTS & TEACHERS
"The Shack," South Boulevard
NYACK-ON-THE-HUDSON

BERNHARD STEINBERG
TEACHER OF SINGING
Voice Development. Song Coaching, Radio, Stage. Booking Agency Connection. Auditions Free.
Phone Afternoons, CIrcle 7-0995. 145 W. 55 St., N. Y.

LILA LA MOTTE
CHARACTER ACTRESS
1012 Kimball Building, Chicago, Ill.

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9241
Add. 144 E. 180th St., N. Y. Tel.: MOtt Haven 9-0383

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9158

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

HAZEL **GRIGGS**
PIANISTE-TEACHER
168 E. 63rd St., N. Y. REgent 4-7859

BLANCHE SLOCUM
CONTRALTO
Chicago Conservatory, Kimball Hall, Chicago, Ill.

NADIA REISENBERG
PIANIST
21 East 87th St., New York ATwater 9-7193

SCHUBERT TRIO
Concerts—Recitals—Instruction
Violin, Bertha Shultz; Cello, Constance Veitch; Piano, Olga Sapio.
107 Riverside Drive, N. Y. C. ENdicott 2-8066

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

GIACOMO **BOURG**
BARITONE and TEACHER
Prepares for Opera, Oratorio and Recital
Teacher of Amy Ellerman
100 West 73rd St., N. Y. C. Tel. TRaf. 7-6700

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building, Chicago, Ill.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

EMANUEL ONDRICEK
Teacher of Ruth Posselt, Toscha Seiaeff, Francesco Zecchino and others
VIOLIN STUDIOS
14 E. 73rd St., N. Y. 250 Huntington Ave., Boston, Mass.

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0981

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 52nd Street, New York City
Telephone: Wickersham 2-2627

MINNETTA RIGGS GREENWELL
Accompanist-Concert Organist—Assisting Artist for late Evan Williams and other famous artists.
1400 Lake Shore Drive, Chicago. Tel. Whitehall 4180

FRANCO **Autori**
CONDUCTOR
BROOKLYN SYMPHONY
220 Summer Street, Buffalo, New York

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

JOAN PEEBLES
CONTRALTO
Opera — Oratorio — Concert
1416 Steinway Hall New York City

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-4364

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

Ann Freschmann
DANCER
G. H. Dalrymple, Personal Representative
106 West 57th Street New York City

MAX JACOBS *Violinist-Conductor*
TRENTON SYMPHONY ORCHESTRA
1013 Carnegie Hall, New York City

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
904 Park Ave., N. Y. BUtterfield 8-8411

ALBERTO V.
SCIARRETTI
Pianist—CONDUCTOR—Voice
148 West 57th St., New York. CIrcle 7-5392

LUISA **MONTEZ**
AND COMPANY
Spanish-American Folk Song Fiesta in Costume.
Bane Booking Bureau
45 Prospect Pl., Tudor City, N. Y. C.

Mme. Melanie GUTTMAN-RICE
INDIVIDUAL VOCAL INSTRUCTION—Class Courses: (A) Theory of Voice Training. (B) Analysis of the Standard German Song. Endorsed by Artur Bodanzky.
370 Central Park West, N. Y. C. Riverside 9-3259

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

ALFRED **BOYCE**
TEACHER OF SINGING
128 W. 59th St., N. Y. C. CIrcle 7-7200

MADELENA **PALTENGI**
LYRIC SOPRANO
CONCERTS AND COSTUME RECITALS
160 W. 73rd St., N. Y. Tel. TRaf. 7-6700

C'ZELMA EM
CROSBY - SMITH - STUDIO
Violin — Viola — Cello — Piano
Ensemble Classes
205 West 57th St., N. Y. C., CIrcle 7-3143

SIGISMOND STOJOWSKI
PIANIST
New York Studio, 150 West 76th Street
Management Richard Copley. *Steinway Piano*

ETHEL and OTTO
LUENING
1416 Steinway Hall, New York

ETTA **HAMILTON MORRIS**
TEACHER OF SINGING
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6965

MAURICE MATTESON
Baritone
LECTURE—RECITAL
537 W. 121st St., New York, CAthedral 8-8640

TOLLEFSEN TRIO
Piano—Violin—Cello
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. STerling 3-3730

Liszt Academy of Musical Art
Boarding & Day School—Constance H. Beauer, Dir.
Ida Haggerty-Snell — Scientific Voice Placement.
WAWA, Pa. Branch: 55 E. 59th St., N. Y. C.

MARCELLA GEON
Pianist Available for Opera Recitals
PIANO—VOICE STUDIO
160 West 73rd St., N. Y. Tel. TRafalgar 7-6700

EDYTHE MAY **CLOVER**
CONCERT PIANIST and TEACHER
Scharwenka Exponent
24 West 68th St., N. Y. C. SU. 7-8810

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
CIrcle 7-5329

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

CONSTANCE **BEATUS**
Soprano
Bane Booking Bureau
45 Prospect Place, Tudor City, New York City

The New York Symphonette
WOMEN'S ORCHESTRA
Manager: Charles Braunhut,
45 John St., New York BEekman 3-7241

KATHRYN TYNDALL **DRYER**
TEACHER OF DRAMATIC ART
270 Park Ave., N. Y. Tel. WIck. 2-0651

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

For Your CHICAGO RECITAL *Consult*
BERTHA OTT Impressario
Buckingham Bldg., 59 E. Van Buren St., Chicago
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals.
Write for Full Information.

N. Y. School of Music & Arts
Special Courses for Teachers
310 West 92nd St., New York City
Tel. SChuyler 4-4140

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy
MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

DALCROZE SCHOOL
OF MUSIC
PAUL BOEPPLE, Director
ALL BRANCHES OF MUSIC
9 East 59th Street New York

KAROL FAHNESTOCK
PIANIST-TEACHER
Personal Representative
ROSE R. CARROLL
4617 Conshohocken Ave.,
Philadelphia, Pa.

DR. WILLIAM C. CARL
Private
ORGAN LESSONS
Season 1936-37
12 West 12th St., New York

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 3B, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

JOHN PANE-GASSER
LEADING DRAMATIC TENOR
CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

Vol. CXIV, No. 6
Whole No. 2908

MUSICAL COURIER
Weekly Musical Newspaper Established 1880

New York, Saturday
October 17, 1936

Worcester Festival Draws Gala Musical Throngs

Seventy-seventh Sessions of Historic Event Bring Notable Performances—Stoessel Conducts—Eminent Soloists Applauded

By ARTHUR DAVIS

WORCESTER, MASS.—The seventy-seventh annual Worcester Festival, one of America's oldest and most honored institutions, was held in the Worcester Auditorium here from October 5-10. The elaborate six-day program, with something important going on each day, attracted a huge number of persons to the beautiful municipal hall that has housed the festival during the last few seasons.

The citizens of Worcester responded in great and increasing numbers from the festival's beginning, when Samson and Delilah by Saint-Saëns was presented as an oratorio, and it is stated that people came from sixteen states to attend the events.

The program for the second evening consisted of orchestral music. In the class of novelty hereabouts was William Grant Still's scintillant Afro-American Symphony, while John Powell's enchanting Natchez on the Hill, based on three Virginia country dances, opening the program, had been played here only once previously. Josef Lhevinne was the admirable soloist in the Tschaikowsky B flat minor piano concerto. Other music by Debussy, Sibelius and Chabrier was played. Albert Stoessel displayed the highest type of musicianly finesse as conductor and the orchestra played with precision and sonority.

On October 7, a children's concert of orchestral music was given, the program consisting of numbers by Humperdinck, Saint-Saëns (Animals' Carnival), Lamar Stringfield's delightful Negro Parade, Paul White's splendidly scored Miniatures and an Auber piece.

The Thursday evening program was principally choral in character, with Helen Jepson singing operatic airs for interlude. The first two parts of Ernest Bloch's Sacred Service were the principal feature of the choral program, and they were followed in interest by the Thirteenth Psalm of Liszt. Albert Stoessel, the vigorous conductor of the festival, had also listed excerpts from Borodin's Prince Igor, Moussorgsky's Joshua, Wagner's Lohengrin and a group of unaccompanied choruses arranged or written by Kurt Schindler and Noble Cain.

SOLOISTS APPLAUDED

The traditional artist's night on the following evening found Lawrence Tibbett under the spotlight. In addition to his selections with orchestral and piano accompaniment, the program included orchestral and choral music by Glinka, Tschaikowsky, Johann Strauss, Victor Herbert and Sullivan.

To close the festival there was an operatic performance of Gounod's Faust. The principal singers were Helen Jepson as Marguerite, William Hain as Faust, Gean Greenwell as Mephistopheles, Pauline Pierce as Siebel, Joan Peebles as Dame Martha, George Britton as Valentine and Samuel Rea as Wagner.

The performance of Faust went very well. Miss Jepson was in good voice and her tones were always marked by purity of quality and accuracy of intonation. There was a rather admirable ensemble. The staging was more than competent, for in a not grandiose way it exhibited imagination on the part of the director, Alfredo Valenti. Mr. Stoessel directed the chorus, orchestra and solo singers to good effect.

For the present writer the most interesting and stimulating event of the festival was the presentation of the music from Bloch's Sacred Service. It was a pity not to be able to hear the whole work. Josef Lhevinne's playing in the Tschaikowsky concerto was a sterling interpretation of brilliant pianism. Helen Jepson was rapturously applauded by her listeners following both her set numbers and several encores. Tibbett, of course, created tremendous enthusiasm. And there was naturally a great manifestation of interest in the operatic performance, with Miss Jepson as a Marguerite of uncommon verisimilitude. All of these artists reaped ovations.

Of the other soloists Paul Althouse was the outstanding performer in Samson and Delilah, singing with eloquence. Joan Peebles, the contralto, was vocally superior in all her interpretations as were Frederic Baer, baritone, and Gean Greenwell, bass-baritone. The incidental solos on Thursday evening's program were well sung by Maxine Stellman, soprano, Pauline Pierce, mezzo, William Hain, tenor, George Britton, baritone, and Gean Greenwell. On the following evening Miss Pierce and Mr. Britton again appeared in small solo parts.

The soloists, as a group, were uusually youthful this year. Presumably the younger generation is being cultivated by Mr. Stoessel, who conducted with conscientiousness and authority during the festival. He had trained his chorus, consisting of several hundred voices, with amazing skill. The choral singing was particularly good on Thursday evening. As usual, the competent Festival Orchestra was recruited for the most part from expert musicians of New York.

Cimarosa Commemorated

AVERSA, ITALY.—During the cycle of Celebrazioni Campane in the course of which celebrations and festivities are being held in the region of Campania, in commemoration of that district's famous son, Cimarosa was honored here in an excellent lecture by Prof. Andrea Della Corte. Later a procession was formed which made its way through the assembled populace, to lay a wreath on the Cimarosa Monument, a work of sculptor Jerace. In the evening the Teatro Cimarosa was the setting for a choral and instrumental concert of Cimarosa's music, given by fifty performers under the direction of Maestro Ruta. D. N. L.

Cincinnati Orchestra Drive Breaks Records for Success

Campaign of Women's Committee Enlists Cooperation of City's Many Agencies—Contests Are Feature of Subscription Plan—Goossens to Present Strauss Novelties

By MARIE DICKORÉ

CINCINNATI, O.—Enthusiasm rose to white heat here with the announcement of the achievement of the world's record mark in the sale of season seats for a symphony orchestra season. The occasion was the Victory Luncheon held by the Women's Committee of the Cincinnati Symphony Orchestra in celebration of the sale of 1738 new season subscriptions and a total of 4,556 season seats, and this barely ten days before the opening concert under the baton of Eugene Goossens, distinguished conductor of the Cincinnati Symphony Orchestra. This record tops that set by the Women's Committee of the St. Louis Symphony Orchestra.

Mrs. Herbert Hoover was the guest of honor and awarded the prizes in place of Mrs. William Howard Taft, one of the founders and the first president of the Cincinnati Symphony Orchestra Association, who was unable to be present.

WOMEN'S COMMITTEE ACTIVE

Mrs. James Albert Bell, originator and president of the Woman's Auxiliary of the orchestra, presided over the meeting which was attended by 700 people. She reviewed the purpose of the work done by the committee and introduced the various speakers of the day who included Mrs. Hoover, Mrs. Frances Smith Wyman, chairman of the committee, Theodore Gannon, manager of the orchestra, Lucien Wulsin, president of the board of trustees of the orchestra, and Eugene Goossens, who spoke of plans for the the season which promises to be the most brilliant in our history.

Features of the drive included prizes for the workers running up the highest score of sales and these were won by Mrs. Frank Krug, Mrs. C. H. Ackerman, Mrs. Herbert Block and Mrs. Marcus Fecheimer. The award for the industrial concern selling the most tickets was won by the H. & S. Pogue Company with honorable mention to Shillito's, and to the Alm & Doekpe Company. All the department stores had provided desk space for members of the committee to sell tickets and the Dow Drug Company offered a special "Symphony Sundae" with which one received a blank with a limerick whose last line had to be filled in. Fifteen symphony season tickets were given as prizes in this limerick contest.

VOLUNTEER WORKERS ASSIST

The interest created through the work of this Woman's Committee was far-reaching and Mrs. Wyman had, instead of the planned 1,200 ladies carrying on the work of selling tickets, over 1,500 volunteers. The organization was aided by Mr. Gannon, manager, and George Bond, promotion manager for the orchestra.

The programs will again be played in Music Hall which, with its rich tradition of the days of Theodore Thomas, Frank Van der Stucken, Eugene Ysaye and other conductors, its perfect acoustics, and fine proportions of space, is an ideal setting for these concerts. The season offers sixteen pairs of concerts with fourteen artists, a series of Young People's concerts, four operas and four performances by the Russian Ballet.

Harry Meuser, seventeen years old, has the honor of being the youngest member, so far as is known, of any of the major symphony orchestras in the country. He is the son of Hans A. R. Meuser, first bassoonist of the Cincinnati Symphony Orchestra, and will play with his father in the orchestra this season.

FIRST ORCHESTRAL PROGRAM TO PRESENT AMERICAN PREMIERE

The forty-second season will be inaugurated by Eugene Goossens, with Overture to Der Freischütz (Weber), Symphony (No. 1) C minor (Brahms), Potpourri from Die Schweigsame Frau (Strauss), tone-poem, En Saga (Sibelius), Overture to the Bartered Bride (Smetana), and the American premiere of excerpts from Richard Strauss' Arabella.

Martini Scores in The Gay Desperado

Tenor's New Film Features Him Not Only As Vocalist But Also As a Romantic and Comedian

By LEONARD LIEBLING

Nino Martini came strongly into his own last week on the screen, when October 9 saw the Radio City Music Hall opening of his new picture, The Gay Desperado, a film version of a story by Leo Birinski. The music and lyrics are by Holt Marvell and George Posford, and Miguel Sandoval. The direction is that of Rouben Mamoulian; the producers are Pickford-Lasky, releasing through United Artists.

Martini plays the rôle of a tenor who is kidnapped by a song-loving Mexican bandit, Braganza, for the latter's private musical delectation. His captor tries in vain to make a border desperado of the vocalist, who meanwhile falls in love with a girl prisoner of the gang, and in the end the pair are helped to wedded happiness by the altogether susceptible Braganza.

The foregoing meagre description of the tale (it would not be fair to relate more of it in this review) does it only scant justice, for the incidents are many and arresting, filled with intrigue comedy, tragedy, and romance. This is the first picture, since opera stars began to invade the screen, in which one of them is presented as something else than a mere singing automaton.

Rising to the occasion, Martini, in attractive Mexican garb, makes full use of his chances, and furnishes excellent light comedy, and of course fluent vocalism, including only one grand opera aria, the Celeste Aida. The rest of his numbers, especially melodious and colorful, are Cielito Lindo, Estrelita, and other Mexican-atmosphered airs. Greatly improved as an actor, Martini doubtless owes his new mobility and resources to the intelligent drilling of Rouben Mamoulian. That remarkable director is to be commended also for the rapid movement of the film, its clever alternations between seriousness and fun, and the picturesque backgrounds, groupings, and action scenes.

Leo Carillo is the Braganza and portrays him with uproariously comical effect, and the necessary occasional dramatic touches. Ida Lupino is a pretty and spirited heroine, never lapsing into sentimentality. Other striking characterizations are those of Harold Huber, Mischa Auer, Stanley Fields, and Alan Garcia. Altogether, The Gay Desperado reaches a new top in musical pictures, and should win universal success.

Following the premiere, a reception was tendered to Martini by W. G. Van Schmus, managing director of Radio City Music Hall—but its details the present reviewer leaves to the telling of colleague Simon Snooper.

Prague's Walküre Restoration Effects Triumph for Flagstad

Portrayal Praised as Unique—Schorr Sings Wotan—Japanese Tenor in Recital—New "Smoking Sonata" Dedicated to Tobacco-Pipe Users

By GERTH-WOLFGANG BARUCH

PRAGUE.—The marvellous performance of Die Walküre was not quite as well attended as one had the right to expect. Nevertheless the direction of the German Theatre cancelled my free pass, but as Kirsten Flagstad kindly gave me one of her reserved box-seats, I had the opportunity of admiring a Wagnerian ensemble magnificent in voices and acting.

From her war cry to the magic fire scene, Flagstad fascinated with her new and unique portrayal of Brünnhilde. In point of acting and vocal attainments, Flagstad's contribution was unsurpassable, perhaps even epoch-making. Our opera-goers were charmed also with her Isolde, which she sang five days later.

Wotan had Friedrich Schorr as interpreter, who eclipsed his previous performances here. The third guest, Hilde Konetzni, sang Sieglinde with full voice and dramatic-heroic accents. Lydia Kindermann's version of Fricka was cherishable. Magnus Andersen showed prime form as Hunding. Adolf Fischer (Siegmund) achieved impressive results in the Death Proclamation scene. Fritz Rieger conducted with fine sense for the lyric beauties of the score.

LIST AS SARASTRO

The restoration of Magic Flute would not have been worth while without Emanuel List in the leading bass rôle. The eminent artist won high regard with his resonant voice—marvellous in the low register—and profound feeling for stylistic problems.

(*Continued on page* 18)

Boston Symphony Orchestra Greeted on Opening of Season

Schedule of Performances Announced—New Chamber Ensemble Concerts a Feature

BOSTON.—The Boston Symphony Orchestra, led by Dr. Serge Koussevitzky, began its fifty-sixth season in Symphony Hall here on October 9, before an audience that all but taxed the capacity of the sizeable auditorium. The program, repeated on the evening of the following day, included Haydn's symphony in B flat (the ninth of the London series), Debussy's La Mer and Beethoven's fifth symphony.

Conductor and orchestra were in mid-season form, and the result was some magnificent orchestral playing. The fact that the performances of the three works were so brilliant was sufficient evidence of the wisdom of the Bostonian policy of keeping the same conductor regularly on the job, with guest conductors on rare occasions. It was also due to the substantially unchanged personnel of the orchestra. Two horn players and a trumpet player are the only new members this season, and two of them are not really new, for they have been substituting in the past.

PROSPEROUS YEAR FORESEEN

The Boston Symphony Orchestra will probably have this year its most prosperous recent season. The Friday afternoon series is almost a sell-out, and the subscriptions for the Saturday evening series run considerably ahead of last year. Since these two series, with twenty-four concerts each, constitute the bulk of the orchestra's music-making at home, the institution's financial difficulties are likely to decrease.

As in past seasons, the Boston Orchestra will give six Monday evening concerts and the same number of Tuesday afternoons in Symphony Hall, in addition to the annual series of eight in Sanders Theater, Harvard University. There will also be several trips on the road, five pairs of concerts in Carnegie Hall, New York, and a group of five in the Academy of Music in Brooklyn.

Dr. Koussevitzky, beginning his thirteenth successive season in charge of the orchestra's affairs, has already served a longer single term than any single conductor. He has, furthermore, but to complete the present season to equal the record established by Wilhelm Gericke, who set it in two terms.

Otherwise the musical season here is still in preparation. Fritz Kreisler will start things going seriously with the first of the Sunday afternoon concerts at Symphony Hall on October 18. How much music there will be in Boston is still doubtful. Bookings—at least those made public—have not been plentiful. But that fact is not especially significant in the light of the proverbially conservative and leisurely Bostonian procedure.

NEW CHAMBER SERIES

One new series announced will consist of three programs for chamber orchestra played by Boston Symphony Orchestra musicians under the direction of Bernard Zighera, who is first harpist in the Boston organization and who will be making his Boston debut as conductor. He has assembled some intriguing programs of old music and new and has enlisted the services of several excellent soloists. The venture has a most promising outlook.

WPA has not slept hereabouts. Its recent weeks of opera were successes. It has completed preparations for two performances of The Beatitudes by César Franck. On October 8 the Composers' Forum Laboratory had its public inauguration, with a presentation of chamber music by Arthur Foote, veteran Boston composer. The programs, with opportunity for questioning the composer, will be held fortnightly. M. S.

White Plains Choir to Give Musical Service

The First Baptist Church Choir of White Plains (Elizabeth B. Cross, organist and choir director) has created much interest and a large following for its special musical services. Its first service of sacred music this season will be November 15. Assisting soloists are to be Winifred Cecil, soprano; Eugenia Grove, contralto; and Elfrieda Bos Mestechkin, violinist. The choir consists of about fifty voices, and the Junior Choir of forty girls will sing the chorals. The Bach cantata, Sleepers, Wake, is included on the program. E. H.

Artist Series at Oberlin Brings Seven First Appearances

OBERLIN, O.—With the exception of three appearances of the Cleveland Orchestra, two of which will be under the direction of Artur Rodzinski, the Oberlin Conservatory of Music's artist recital series will bring seven artists here for the first time.

For many years the Cleveland Orchestra has annually opened the series. This year, however, Richard Bonelli sang at the first recital, October 13. Helen Jepson, soprano of the Metropolitan Opera, will be heard December 4. Pianists to appear are Egon Petri and Rudolf Serkin. One violinist, Nathan Milstein, and one cellist, Raya Garbousova, will play on February 9 and January 26, respectively. The last event of the year will be given by the Cleveland Orchestra in its third appearance of the season on March 5 under Georges Enesco. Other concerts by the Cleveland Orchestra will be on October 20 and December 15. The recitals will all be held in Finney Chapel.

Pascarella Trio to Play at Columbia University

The Pascarella Trio are to give a recital at the Casa Italiano of Columbia University, New York, on October 23. Their program offers Haydn and Mozart pieces; Lyric and Danse a la Gavotte by Enzo Pascarella; and Enzo Masetti's trio in D. This is the second performance in America of the Maretti work, its premiere in this country having been given by the Pascarellas on October 16 at Philosophy Hall, Columbia University. Mr. Maretti is an Italian contemporary composer.

JOSEPH SCHUSTER,
in addition to his own recital in Town Hall, New York, on October 23, is to play twice more in the same auditorium this season in the Sunday series of the New Friends of Music. Mr. Schuster has been invited to make a concert tour in Australia next summer and to teach at the university in Melbourne.

Brilliant Covent Garden Plans Mark Coronation Year

The season of opera planned at Covent Garden, London, in celebration of the coronation of King Edward next year was outlined by Giovanni Martinelli, Metropolitan Opera tenor, who arrived in New York from Europe last week. Martinelli was engaged by Sir Thomas Beecham to sing the title role in Verdi's Otello, the opening production of the season next April. Sir Thomas' plans for the Coronation Season, heretofore not revealed in this country, were disclosed by the tenor.

Nineteen operas, including nine new productions, are to be presented in the eleven-weeks season, according to the announcement. The featured novelty will be Eugene Goossens' Don Juan. Following the Otello performance, in which Mme. Caniglia will appear with Martinelli, there is to be a new production of The Bartered Bride with Maria Müller in the cast; Don Pasquale; Carmen, in which a daughter of the eminent baritone Dinh Gilly sings the title role; Gluck's Orpheus, to be given in French; Falstaff; The Flying Dutchman; Rimsky-Korsakoff's Coq d'Or and Prince Igor, in which the Russian Ballet takes part.

Other works to be heard, according to Martinelli's information, will be The Ring conducted by Wilhelm Furtwängler, Tristan with Kirsten Flagstad as Isolde, Parsifal, Aida, Turandot and Pelleas and Melisande. Fritz Reiner and Eugene Goossens will be among the conductors; Herr Tietjens of Bayreuth and Berlin is one of the producers, and Sir Thomas himself will produce the new Goossens opera next spring. The exact date of performance is not given, but it is understood that it is set some time before the end of June. Mr. Goossens has been working on the score of this opera for six years during what time he could spare from his work as conductor of the Cincinnati Symphony Orchestra. Mr. Goossens' opera Judith was given at Covent Garden under the direction of Sir Thomas in 1929.

Toscanini to Conduct in Vienna and Paris

Arturo Toscanini will direct the Vienna Philharmonic Orchestra on November 11, as well as two concerts in Paris, in one of which Vladimir Horowitz is to be piano solist. Mr. and Mrs. Toscanini are now in Switzerland on a holiday.

Detroit Autumn Lists Hold Variety

Orchestral and Club Offerings Predominate in Recent Events

DETROIT, MICH.—The U. S. Navy Band gave a concert at the Masonic Auditorium recently under the direction of Lieut. Charles Benter, U.S.N. The band consisting of fifty pieces appeared in a special concert during that same afternoon for young people.

The Michigan WPA Orchestra is giving a series of concerts in the principal cities of the state under the direction of guest conductors. The opening concert early in October was conducted by Rudolph Ganz. Karl Wecker, state supervisor of Federal music projects and director of the WPA Grand Rapids Symphony Orchestra is conducting rehearsals. Since the beginning of the musical season the local WPA orchestra has broadcast five in a series of eight concerts over WXYZ.

CLUB EVENTS

Music Study Club of Detroit resumed its activities at the President's Day and Federation Day program on October 6 at the Y. W. C. A. Mrs. Theodore Otis Leonard, Jr., past national treasurer and historian of the Michigan Federation of Music Clubs was the guest speaker. The musical program included a group of piano solos by Evelyn Gurvitch. Emma Lazaroff-Schaver, soprano and Marguerite Schuiling, mezzo-soprano, sang several operatic numbers, with Mrs. Harry Platt accompanist. The Music Study Club is sponsoring Samuel Sorin, Detroit pianist at the Scottish Rite Cathedral on November 8, the project to serve a two-fold purpose, of raising necessary funds for the Music School of the Jewish Community Center so that underprivileged talented children may take advantage of a musical education, and to present in public recital Sammie Sorin, Detroit pianist who won the Bush Conservatory of Music Scholarship to study in Chicago and who later became the protege of Sergei Tarnowsky.

The opening meeting of the Women's Association of the Detroit Symphony Orchestra took place October 6 at the Grosse Pointe Yacht Club. The musical program consisted of violin solos by young Santo Urso, accompanied by the talented pianist Florence Kutzen. His numbers were Hochman's Minuet, the Granados-Kreisler Spanish Dance, Novack's Moto Perpetuo and he encored with a Rondo transcribed by Louis Persinger. The artists were well received by the audience.

The opening affair of the ninth convention of the Poale-Zion, which is meeting in Detroit this year, took place October 8 at the Northern High School and among other things a fine artistic program was given. Young Lawrence Rosenthal, ten-year-old pianist and student of Lillian Mumford, showed remarkable fingering and interpretation. He played Beethoven's six variations and a Bagatelle. Moishe Har's Dramatic School presented a one act playlet and Emma Lazaroff-Shaver sang a group of songs in good style. The accompanist was Florence Kutzen. R. C. B.

AFFILIATED MUSIC CORPORATION

SOLE REPRESENTATIVE FOR NORTH AND SOUTH AMERICA
FOR ALL MUSIC IMPORTED FROM RUSSIA

LOWER PRICES ON

TSCHAIKOVSKY—NUT-CRACKER SUITE—orchestra score $8.00; parts $10.00; extra strings each $1.00.

TSCHAIKOVSKY—FRANCESCA DA RIMINI—orchestra score $9.00; parts $10.00; extra strings each $1.00.

Music sent on approval. If unable to procure from your local dealer apply direct to:

AFFILIATED MUSIC CORPORATION
Sales and Rental Division—549 West 42nd St., New York City

San Francisco Issues Vital Prospectus For Coming Year

Symphony Orchestra Under Monteux to Have Distinguished Soloists—Chamber Music and Recital Events Offered in Profusion

SAN FRANCISCO.—This city is assured a full and varied music season for 1936-37. In addition to the San Francisco Opera Association, whose plans were discussed in detail in last week's issue of the Musical Courier, the San Francisco Symphony Orchestra, the San Francisco String Quartet, and the various individual managers have booked a full quota of events.

The symphony orchestra begins its sixteen-week season on January 8, its second under the direction of Pierre Monteux, and its twenty-fifth since its founding. There will be two series, one under the sponsorship of the Musical Association of San Francisco and one under the auspices of the municipal Art Commission. The Musical Association's series will consist of ten pairs of concerts on Friday afternoons and Saturday nights. Guest artists engaged include George Gershwin, Marian Anderson, Richard Crooks, Alexander Tansman, Vladimir Horowitz, Toscha Seidel and Isaac Stern, young local violinist. The Art Commission's series comprise eight performances, five of them by Col. de Basil's Ballet Russe with the full orchestral personnel under Monteux.

The San Francisco String Quartet began its third season October 14 with a program that included Haydn's Sunrise Quartet, the third quartet of Hindemith and the first of Brahms. The organization remains unchanged in membership, with Naoum Blinder as first violin, Eugene Heyes as second violin, Lajos Fenster as viola, and Willem Dehe as cellist. Five concerts are planned for the year.

The San Francisco Chamber Music Society will bring the Kolisch Quartet for its first Pacific Coast concert on October 28, followed later in the season by the Budapest and Roth Quartets.

Peter Conley has scheduled three series of recitals. The first opens November 25, with a concert by Fritz Kreisler, to be followed at intervals through the season by the Jooss Ballet, Rachmaninoff, Marian Anderson, and the Trudi Schoop Ballet. A second course brings repeat recitals by Kreisler and Rachmaninoff, and a single appearance for Ruth Slenczynski. A vocal series promises Nelson Eddy, Lawrence Tibbett and Nino Martini.

The Oakland Forum Artist Series opened October 5 with Jascha Heifetz. Lotte Lehmann, the Jooss Ballet and Tibbett will appear later.

The Alice Seckels-Elsie Cross management last week inaugurated a new series of Monday Nights at Nine at the Palo Alto Community Theater and a series of Saturday Nights at Nine in San Francisco with a concert by the local Pasmore-David Ensemble. Among the artists listed for these events in future months are Sylvia Lent and Povla Frijsch.

Jessie Hall, formerly of Chicago, opens her local managerial career October 20 with the dance team of von Hahn and de Negre. Miss Hall plans to continue here the work of sponsoring young American talent which she pursued for twenty years in Chicago.

The Wilfrid Davis management schedules Martha Graham and Nimura, the Japanese dancer. Tom Girton presents the Don Cossacks October 18 and the San Carlo Opera after the turn of the year. Giulio Minetti's Sinfonietta will give its customary trilogy of concerts. Individual recitals by resident artists will, of course, be numerous. Among the most interesting local ventures is a long season of Gilbert and Sullivan announced by the San Francisco Opera Guild.

WPA forces presented a long series of symphony concerts on both sides of the Bay during the summer months. With the resumption of activity on the part of private agencies, the San Francisco unit is stressing work in the public schools and in the smaller cities of Northern California. One of its local ventures announced for the fall, however, is the first San Francisco performance of Beethoven's Fidelio. A. F.

SYLVAN LEVIN

conducted three of the Watergate Concerts in Washington, D. C., this summer. Paceli Diamond, mezzo-soprano, was the soloist for one of the programs. (Photo by Albert Petersen.)

Terpsichorean Features Appeal as Toronto Promenade Series Closes

Final Span of Popular Outdoor Concerts Under Reginald Stewart Attracts Large Audiences

TORONTO, CAN.—The Promenade Symphony Orchestra (Reginald Stewart conductor) gave a prodigal concert at Varsity Stadium on September 23, to a huge audience. Elgar's Cockaigne Overture opened the performance, a work whose many "program" passages were made the most of, the whole atmospheric appeal being projected with admirable distinctness. Delius' On Hearing the First Cuckoo in Spring was a pleasing diversion, and then Mr. Stewart's transcription of the Mendelssohn fugue in E minor, with its accumulative splendor of effects, took the house by storm. Further variety came with Sibelius' Valse Triste, danced by Harald Marquette and Lynda Robergé. After the intermission, Gertrude Huntly-Green, a pianist who brings high honor to Canada, was the soloist in an arresting performance of Cesar Franck's Variations Symphoniques, in which the single instrumentalist and the orchestra responded to each other in perfect complement. Her reception was deservedly overwhelming. Ravel's Pavane pour une Infante defunte was then done with proper dim stateliness, and his Bolero with the enthralling quality of a gigantic aural opiate. Its finale was accompanied with some interesting dancing by the two terpsichoreans already mentioned. Pierné's March of the Lead Soldiers cleverly concluded the full evening.

On the following week, Mendelssohn's Fingal's Cave Overture, grandly played, prepared the thousands of hearers for the same composer's violin concerto. This was run off (there is no other word) at breakneck speed by Iso Briselli, whose dazzling technic and general glittering concept of the work left one breathless. In response to prolonged clamors, he gave the Wings of Song and Novacek's Moto Perpetuo, Weldon Kilburn supporting him beautifully at the piano. The Tschaikowsky fourth symphony's impressive and fateful grandeur, nobly conducted by Mr. Stewart, was the second half of the programme, encored charmingly with the Waltz from the Serenade.

BRAHMS AND DANCE INTERLUDE

A week after this concert the Brahms (No. 3) was given a profound reading that worthily occupied the whole interval up to the intermission. After which, Paul Leshay and Manya Paul, whose dancing had proved so popular a few weeks previous, gave an interpretation of Mozart's Eine Klein Nacht Musik, which symphonically had lately proved itself a favorite also; the combination of the two appeals made a delightful number, as did their quaint encore to the Overture to the Casse-noisette Suite. The entertaining Carnival of Animals of Saint-Saëns followed, played with sparkling dexterity by Kathleen Irwin and Winifred Mazzoleni; these gifted ladies gave several other two-piano numbers as encores, to the huge gratification of their hearers. Sibelius' Finlandia was the orchestra's powerful official final offering, exquisitely contrasted with an encore, the Boccherini Minuet, a gem that no one can do with quite the consummate delicacy that Mr. Stewart imparts to it.

SOLOISTS APPLAUDED

An interesting variety marked the next concert, which began with a romantic performance of Weber's Freischütz Overture, followed by a sweeping Liebestod. Bettina Vegara, a young and highly gifted violinist of our city, appeared as the soloist, playing the Chausson Poème, with considerable delicacy and beautiful restraint. This she let go in one of her encores, the Moussorgsky Hopak, which she delivered with fiery verve, contrasting this with her classical feeling as expressed in her Mozart rondino. A scholarly arrangement by our own Frank Blachford of the prelude from Bach's Partita in E major for solo violin was next heard, followed by the Bach suite in B minor for flute and strings, this followed in turn by Macbeth's strongly rhythmic intermezzo. And yet the novelties were not over. Two Equali for four trombones (Beethoven) proved of great appeal, as did the Elephants excerpt from the Saint-Saëns Carnival of Animals, in which the piano part was delightfully played by Weldon Kilburn. The nocturne and wedding-march from the Midsummer Night's Dream gave regal finish to the opulently variegated program.

On October 1 proceedings began with the Weber Oberon Overture, in which the strings swept in queenly fashion through the whole lovely work. Ernest Seitz, one of Canada's foremost pianists, then played the Tschaikowsky concerto (No. 1). Able and master of the situation, he skilfully interpreted the many moods in dazzling style. The Bach Brandenburg Concerto (No. 3) and the passacaglia in C minor, which completed the evening, afforded with their classical texture interesting diversity from what had gone before.

M. T. A. MEETS

The Ontario Music Teachers Association held its first annual convention here on October 6, 7 and 8, most of the meetings taking place at the Royal York Hotel, Norman Wilks suitably being chairman. Addresses on various topics were delivered by a number of scholars and artists, and a particularly fine program was given in Convocation Hall, at which the Conservatory String Quartet (Elie Spivak, first violin; Harold Sumberg, second violin; Tom Brennand, viola; Leo Smith, cello) played in their characteristic finished style. Frederick L. Newnham, A.R.A.M., A.R.C.M., of London, sang in his fine baritone a classical group, splendidly accompanied by Annie Doig Winter. B. P.

D'Oyly Carte Performances

The D'Oyly Carte troupe continues its highly artistic and prosperous run at the Martin Beck Theatre. The bill last week was Patience, one of the jolliest and tunefullest of the Gilbert and Sullivan series. Martyn Green gave a most engaging and merry portrayal of Bunthorne. Leslie Rands was the amusing Archibald Grosvenor. Evelyn Gardiner, Brenda Bennett, Sylvia Cecil, Darrell Fancourt and John Dean contributed singing and acting of exceptional intelligence and stylistic correctness. Isidore Godfrey and his orchestra completed the high artistic enjoyments of the evening.

Not frequently performed and least popular of the Gilbert and Sullivan operettas, Princess Ida came into hearing for a week at the Martin Beck Theater, starting October 12.

The D'Oyly Carte troupe gave the work a finished and glamorous production, enlivening its dull spots as much as possible—the dullness being due not to the librettist or composer, but to the fact that the libretto deals with matters no longer topical and incomprehensible to audiences of today. Sullivan's music, however, never loses its freshness, and the cast and conductor Godfrey made the most of it, with art and spirit.

Derek Oldham and Sidney Granville sang with precision and their usual sense of comedy. Martyn Green's (as Gama) brief contributions had all his characteristic sharp delineation, humor, and perfect diction. Sylvia Cecil was a pictorial Ida, and vocalized prettily. The rest of the large cast aided intelligently in clarifying a rather involved plot. L. L.

THE ACADEMY *of* VOCAL ARTS

PHILADELPHIA

Opened the winter season
October 1st to July 1st

FACULTY

EDGAR MILTON COOKE
Dean, and Head of the Vocal Department

H. MAURICE JACQUET
Musical Director and Coach

VICTOR ANDOGA
Production Director and Stage Technique

Complete training for Opera, Concert, Oratorio and Radio by the heads of the departments.

All information in regard to auditions, fees, scholarships on application to the Secretary.

1930 LOCUST STREET, PHILADELPHIA Telephone Pennypacker 1685

MARION TALLEY
COLORATURA SOPRANO
OPERA — CONCERT — RADIO
NBC Artists Service
30 Rockefeller Plaza, New York

ANDRES DE **SEGUROLA**
TEACHER OF SINGING
Beginners or Professionals
Coaching, Bel Canto, Interpretation
Chairman Opera Committee, Hollywood Bowl Concerts; Chairman Opera Committee, Festival Allied Arts.
6933 Camrose Drive, Hollywood, Calif.
Tel. GLadstone 9988
12 YEARS WITH METROPOLITAN OPERA, NEW YORK IN THE GOLDEN DAYS OF TOSCANINI, CARUSO, FARRAR, ETC.

EDOARDO SACERDOTE
Announces the removal of his studio to 1905 Fitch St., Hollywood, Calif.
Phone CL. 1285

JAN VIOLINIST **KUBELIK** RAFAEL CONDUCTOR
SEASON 1936 - 1937
Concert Management Robert Hollinshead Roosevelt Hotel, Hollywood, Cal.

ROBERT HURD
VOCAL TEACHER & COACH
Radio — Concert — Opera— Motion Pictures
Popular Repertoire
672 S. LaFayette Park Pl., Los Angeles. Phone Federal 7703

JEAN DICKENSON
COLORATURA SOPRANO
RADIO—CONCERT—OPERA
NBC Artists Service
New York and Hollywood

JOSEF **PIASTRO-BORISSOFF**
VIOLINIST
TEACHER — COMPOSER — CONDUCTOR
Available for Recitals, Concerts, Radio
Management: L. E. Behymer, Los Angeles, Calif.

RALPH THOMAS
TENOR
VOICE SPECIALIST
666 S. Lafayette Park Pl., Los Angeles, Cal. Phone Fl. 1661

WINIFRED BYRD
PIANIST
Personal Representative RUTH CREED YOUNG
2062 N. Argyle Street, Hollywood, Calif.

MARGUERITE LAMAR
(MRS. THEODORE STEARNS)
SOPRANO
LECTURE-RECITALIST
TEACHING — OPERA
CONCERT REPERTOIRE
266 S. Rexford Dr., Beverly Hills, Calif.
Phone CR. 13491

ARCH BAILEY
BARITONE
RECITAL — RADIO
ORATORIO—TEACHING
Soloist — 20th Church of Christ Scientist, 1541 Westwood Blvd., Los Angeles, Calif. Phone West L.A. 31548

LEIF ERIKSON
BASS-BARITONE
with
PARAMOUNT STUDIOS
Hollywood, Calif.

WYNNE DAVIS
SOPRANO
OPERA—CONCERT—RADIO
Robert L. Hollinshead, Mgr. Roosevelt Hotel, Hollywood Calif.

JOHN SMALLMAN
TEACHER OF VOICE
Coaching in Oratorio and Lieder Singing
500 South Virgil Ave., Phone Federal 6844
Los Angeles, Calif.

FELIX KNIGHT
TENOR
SCREEN — RADIO
OPERA — CONCERT
138 N. Carson Road, Beverly Hills, Calif.
Phone CR. 8287

LAURA SAUNDERS
SOPRANO
CONCERTS—OPERA
FOLKSONG RECITALS IN COSTUME
5617 Hollywood Blvd.
Hollywood, Calif.

HAROLD **HURLBUT**
Internationally Known Voice Teacher
PARIS — ROME — NICE — NEW YORK
DE RESZKE EXPONENT
Teacher of stars of Screen, Stage, Radio (NBC—CBS), Concert, Opera
2150 Beachwood Drive
Hollywood, Calif. GL. 1046

ARTHUR **ROSENSTEIN**
ACCOMPANIST and COACH
Metro-Goldwyn-Mayer Studios
Culver City, Calif.
Phone: Hillside 9768

CHARLES WAKEFIELD **CADMAN**
COMPOSER - PIANIST
Care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.
Or 5978 4th Avenue, San Diego, Calif.

GEORGE RANDOL
BARITONE
Recitals—Concerts
Specializing in Negro Songs and Spirituals
664 East Adams
Los Angeles, Calif.

OLGA STEEB
PIANO SCHOOL
MASTER CLASS
NORMAL METHODS
3829 Wilshire Boulevard
Los Angeles, Calif.

FRANK FOREST TENOR
PARAMOUNT STUDIOS
CHICAGO CIVIC OPERA
Management:
(Concerts—Opera) N.B.C.
(Pictures) Myron Selznick & Co., Inc.,
Hollywood, Calif.

Federal Orchestra Presents New Conductor in Los Angeles Event

Tord Benner Conducts as Guest and Duci de Kerekjarto Is Successful Soloist —Recitals and Dance List Given

Los Angeles.—The violinistic virtuosity of Duci de Kerekjarto won him an ovation as soloist with the Federal Symphony Orchestra in Trinity Auditorium on September 30. He gave a brilliant performance of the Mendelssohn concerto, with appealing tone in the *andante*, and dynamic sparkle in the rapid movements. He made no attempt to show off in the cadenza, playing it with delightful simplicity and sincerity, but reserved his fireworks for the *finale*, which he took at such a tempo that the woodwinds had some difficulty in following him. The audience demanded three encores, which were a Hubay Fantasy on two Hungarian airs, done with true Magyar abandon; his own Child's Dream, a quietly tender lullaby, and lastly an unaccompanied Bach fugue.

Tord Benner Wields Baton

The guest conductor was Tord Benner, formerly a pupil and assistant of Felix von Weingartner, and latterly director of a large orchestra in Sweden. He proved an able leader, who knew what he wanted and how to obtain it from the orchestra, which responded admirably to his lucid direction. He began with Gade's overture, Echoes of Ossian, stressing the folk feeling of its melodic lines.

Benner gave charming expression to the Järnefelt Lullaby and extracted full measure of charm from the same composer's Praeludium. The audience was disappointed at not receiving a repetition of the latter. Alfven's Midsommarvaka followed, and in this deftly orchestrated yet unaffected folk music Benner controlled the orchestra admirably in the alternating fast and slow tempos. The plaintive interlude would have been lovely if the harp and woodwinds had happened to be in tune. The Swedish conductor interpreted the Mozart G minor symphony (Koechel 550) with enthusiasm and a remarkable atmosphere of vitality. The *scherzo* was admirably decisive, and the *finale* enunciated with clean cut rhythm.

When a nineteen-year-old girl can thrill a sophisticated musical audience in her debut it is an event. Such was the achievement of Elizabeth Greenschpoon, who won prolonged and sincere plaudits in her recital at the Biltmore, October 2. She played upon a borrowed cello; for the first time she had a really fine instrument in her hands, and her bow brought forth the emotion of an ardently musical nature.

Miss Greenschpoon displayed a great talent, which with maturity should be a phenomenal one. Her tone was round and full, with emotional warmth and instinctive feeling for intonation, backed by an excellent technical equipment. She brought the vitality of youth to the Sammartini G major sonata, giving feeling to the slow movement and a jolly lilt to the *vivace*. Her phrasing and her musicianly exposition of the Haydn D major concerto were surprising in one so young, and she solved its technical difficulties with apparent ease, though impetuosity caused her to press too much upon occasion.

A delicate Allegrettino of Alexander Borisoff, alternately gay and wistful, held much melodic charm, and the composer shared a bow with his young expositor. Other selections on her exacting program were a Frescobaldi toccata, Cassado's Serenata Espanole, Sarasate's Sapateado Spanish Dance, Ravel's Pièce en forme de Habanera, and the Torture Dance of Liadoff-Piatigorsky.

Theodore Saidenberg provided admirable support at the piano, delivering the often difficult accompaniments with secure pianism.

Japanese Dancer Appears

A youthful Japanese dancer, Kenji Hinoki, presented the first of a series of four programs at the Dominos Theatre on October 4, and revealed an enchanting artistry, national in essence, but universal in appeal. Without departing from the respect and traditions of the Noh dances, he still contrived to bring to them a modern freedom. It was a vivid portrayal of Nipponese choreographic art.

There were Ikada Nori, a dance poem of a lonely timberman; Tengu-Mai, a masked dance delineating the terrifying long-nosed goblin of Japanese mythology; a dramatically rhythmical Kyo Tai, the dance of madness; and by contrast a humorous caricature of the farmer, titled, Aizubantaizan. The costumes were in excellent taste. The accompaniment was provided by phonograph recordings of Japanese music.

Joint Recital

A recital program October 5 by Florence Rubens, soprano, and Ruth Terry Koechig, contralto, had the assistance of Orline Burrow, violinist, as assisting artist. Miss Koechig rose superior to a bad cold, and was at her best in the opening Handel and Donaudy songs. Miss Rubens sang competently, but with some mannerisms that could be advantageously eliminated. Miss Burrow showed good training and technic though she still requires the finesse of maturity. George Miller provided scholarly piano accompaniments. R. D. S.

Rambling Around

Hollywood is gaining attention as a major radio center. In January the Mutual Broadcasting System makes its advent here; Columbia Broadcasting System has announced a new Hollywood building; while National Broadcasting Company, with a modern setup scarcely a year old, finds that an addition is necessary. At present the Hollywood coast-to-coast releases are as follows: Sunday—Jack Benny and Marion Talley on NBC; Joe Penner, Eddie Cantor and Nelson Eddy on CBS. Monday—Goose Creek Parson and Radio Theatre on CBS. Tuesday—Fred Astaire on NBC; Camel Caravan with Frank Forest and others on CBS. Wednesday—Goose Creek Parson and Burns and Allen on CBS; Dorothy Page on NBC. Thursday—Music Hall on NBC. Friday—First Nighter; Irene Rich; Elsa Schallert; Dorothy Page on NBC; Goose Creek Parson and Hollywood Hotel on CBS. Saturday—Chateau on NBC.

* * *

John Smallman is holding rehearsals of the large chorus which will participate in the third annual Bach Festival to take place November 20 and 21 at the First Congregational Church of Los Angeles. The soloists engaged are Olga Steeb, Lillian Steuber and Alice Coleman Batchelder, pianists; Sylvain Noack, violinist, recent concertmaster of the Philharmonic Orchestra; Alexander Schreiner, Richard Keys Biggs and Clarence D. Kellogg, organists; Creighton Pasmore and Victor Trerice, duo-pianists; Blythe Taylor Burns, soprano; Frances Warren Haynes, mezzo-soprano; Kay Fessenden, contralto; Frank Pursell, bass; Thomas McGranahan, tenor; Eugene Pearson, baritone; and the assistance of thirty members of the Los Angeles Philharmonic Orchestra. The Tudor Singers, directed by Mr. Smallman, have an important place on this Bach program.

* * *

Mills College presented a recital October 11 by Robert Brereton, youthful blind pianist fourteen years of age, who is a pupil of Alma Schmidt Kennedy of that institution. Robert recently demonstrated his versatility as a violinist, also by winning first prize in a violin contest during San Francisco Music Week.

* * *

Tord Benner now located in Hollywood permanently has appeared as guest conductor of the Paris Symphony Orchestra; St. Cecilia Orchestra, Spezia, Italy; Gothemberg Orchestra, Gothemburg, Sweden; Stockholm Orchestra, Stockholm, Sweden; Helsingfors Orchestra, Helsingfors, Finland; Basel Orchestra, Basel, Switzerland; Basel

(*Continued on page* 10)

The University OF Southern California
SCHOOL OF MUSIC
FALL SEMESTER NOW OPEN
Applied and Theoretical Music. Public School Music. Bachelor and Master of Music Degrees.
Max von L. Swarthout, Director
Los Angeles, Calif.

FRANK FOREST

TENOR

Photo © 1936, Paramount Productions, Inc.

SCREEN

(Paramount) THE BIG BROADCAST OF 1937
(Paramount) CHAMPAGNE WALTZ

RADIO

CAMEL CARAVAN
Tuesday Evenings—CBS

Coast to Coast Tour Starting January 1, 1937

Screen Management
MYRON SELZNICK

Management: NBC ARTISTS SERVICE
GEORGE ENGLES, Managing Director
NEW YORK—CHICAGO—SAN FRANCISCO—HOLLYWOOD

MAE GILBERT REESE,
pianist of Long Beach, Cal., played the Schumann concerto on September 2 with the Los Angeles Federal Project orchestra at the Trinity Auditorium (Jacques Samoussoud, conductor). This concert was repeated September 4 at Long Beach in the Municipal Auditorium. Miss Reese is under the management of Robert L. Hollinshead and a recital tour is being booked for her next April in Nevada, Utah, Colorado and Montana. (Photo by Buffum.)

Rambling Around

(*Continued from page* 8)

Chamber Orchestra, Basel, Switzerland; Gelve Orchestra, Gelve, Sweden. He was a pupil and assistant to Felix Weingartner and to Dr. Causa, director of the Vienna State Opera. From 1929 to 1935 he was the conductor and artistic leader of the Norrkopings Orkesterforening which is subsidized by the state of Sweden. He has conducted 300 symphony concerts and 200 opera performances including the Royal Opera of Stockholm on tour. Mr. Benner appeared as conductor of the Los Angeles WPA orchestra on September 30.

* * *

The Cecilian Singers of Los Angeles (women's chorus) honored their director, John Smallman, by giving a musicale October 11 at the Women's Athletic Club, at which Ruth Somerindyke, soprano, appeared as soloist. This was the first meeting of this season.

* * *

Gertrude Ross, composer and musical lecturer of Los Angeles, is writing a grand opera to be produced over the radio. Her composition, A Round-Up Lullaby, which was sung by Bing Crosby in the picture, Rhythm on the Range, was presented on the Shell Chateau program October 3 with solo voice and 100 voices, and with orchestrations prepared in a symphonic manner by Victor Young who conducted. Mrs. Ross begins her customary analytical lectures in November. They are called Preludes to the Symphonies, and are given prior to each Philharmonic Symphony Orchestra concert. In addition she gives the same lectures every two weeks over radio station KHJ.

* * *

Peter Meremblum, teacher of violin and player now located in Los Angeles after many years in Seattle, Wash., has joined the music faculty of The University of Southern California (Max von L. Swarthout, director).

* * *

Ralph Reily of Hollywood sings the tenor role in Salome next January when Roland Paul, director, presents this opera for the Euterpe Opera Reading Club at the Los Angeles Biltmore Theatre. Last April he sang the tenor role in Mona Vanna when this opera was given for the same organization. Mr. Reily is solo tenor at the Los Angeles First Christian Church.

* * *

Cesar Cianfoni, formerly conductor of the Los Angeles Women's Symphony Orchestra, has been engaged to conduct the orchestra at The University of Southern California.

* * *

Russell Horton, tenor of Hollywood, sang the role of Franz Schubert in the English version of Blossom Time under the direction of Leon Rains on October 2 at the Friday Morning Club of Los Angeles. He appears October 12 in recital before the Contemporary Club, Redlands, Cal., and October 22 in recital at the Eagle Rock Woman's Club. Mr. Horton is to take the role of Nadir in the opera Hazile by Gertrude Auld Thomas to be given October 27 by Roland Paul at the Biltmore Theatre for the Euterpe Opera Reading Club. He also sings a concert for the Casa de Manana, La Jolla, Cal., and will be guest soloist for John Smallman at the Los Angeles First Congregational Church in October.

* * *

Ralph Peterson, choral conductor of Los Angeles, takes charge of the university mixed chorus for the performance of choral works at The University of Southern California.

* * *

Maurice Zam, pianist and pedagogue of Hollywood, gave a lecture-recital on October 17 at the Los Angeles Biltmore Hotel for the Music Educational Conference sponsored by the Los Angeles Board of Education. His subject was Unexplored Opportunities in Music Education. Marvin Solomon, age fourteen, a pupil of Mr. Zam's, will be presented in a recital this fall.

* * *

Alexander Schreiner, recitalist and official organist at the University of California at Los Angeles, has been appointed organist-choir-director at the Temple B'nai B'rith. He succeeds Edouard Weiss-Berger who recently left Los Angeles to locate in New York City. Mr. Schreiner is one of the most active organists in the West with his three recitals weekly at the university, his summer of recitals at the Salt Lake Mormon Tabernacle, and the customary two recitals weekly at the Temple. C. D. K.

Philadelphia Orchestra Starts New York Series with Novelties

The nineteenth season of concerts by the Philadelphia Orchestra in New York City opens on October 20 in Carnegie Hall with Fritz Kreisler as soloist and Eugene Ormandy conducting. This is Mr. Ormandy's first appearance in New York as permanent conductor of the orchestra.

The program opens with Lucien Cailliet's transcription of Johann Sebastian Bach's prelude and fugue in F minor; offers as the major work the first symphony by William Turner Walton, English composer, and concludes with the Beethoven concerto in D for violin and orchestra with Mr. Kreisler as soloist.

The Bach-Cailliet transcription and the Walton opus will be given first performances in New York at this concert. Mr. Ormandy included both numbers in opening programs of the Philadelphia concert season on October 9, 10 and 13 this year. The author of the transcription, Lucien Cailliet, was born in France in 1891, and was graduated from the Dijon Conservatoire. He is a member of the Philadelphia Orchestra in which he plays the clarinet and bass clarinet. The scoring of the prelude and fugue in F minor, written originally for organ during Bach's Weimar period, was completed by Mr. Cailliet in August, 1936.

William Turner Walton was introduced first to Philadelphia Orchestra audiences with his oratorio, Belshazzar's Feast, led by Leopold Stokowski on January 12, 13 and 15, 1934. His symphony was introduced to America at a Chicago Symphony Orchestra concert on January 23, 1936, when Sir Hamilton Harty was guest conductor. Three weeks later it was performed by the Rochester Philharmonic Orchestra.

The work is in four movements, and Walton is one of the few living composers who has had the experience of a first performance of a symphony in an incomplete state. The premiere of the first three movements was on December 3, 1934, by the London Symphony Orchestra under Sir Hamilton Harty. The *finale* was lacking, and a number of commentators dwelt on the incident as unprecedented, asserting there had been no previous record of any performance of an unfinished symphony by a living composer.

During the summer of 1935, Walton completed his symphony and the entire work was performed on November 6 of that year at a British broadcasting concert conducted by Sir Hamilton Harty.

Kansas City Auditorium Opened with Jubilesta

KANSAS CITY, Mo.—A significant feature of the initial Jubilesta festivities, inaugurating the new Municipal Auditorium, was the first Southwest Folk Festival, September 30, under the direction of Sarah Gertrude Knott. The afternoon and evening programs listed Mexican and Spanish Folk songs and dances presented by the Mexican Tipica Orchestra of the Art and Craft Guild, El Paso, Texas (Roland Harwell, director) and a Mexican group from Guadalupe Center, Kansas City, Mo. (with Agnes Donahue and Dorothy Gallagher, directors); Cowboy Ballads and music by Romaine Loudermilk, of Soda Springs Ranch, Rimrock, Ariz.; Anglo-Saxon Ballads and Music by an Ozark group from Missouri and Arkansas under the direction of May Kennedy McCord and Emma Galbraith of Springfield, Mo. These included tune on the dulcimer, fiddle tunes, sacred harp songs and traditional ballads and music.

Of all the unique program, the Indian dances and music by the Kiowa Indians from Anadarko, Okla. (Stephen Mopope, leader) and the Haskell Institute group, Lawrence, Kans. (Margaret Pearson Speelman, director) presented a gorgeous spectacle in amazingly rich and colorful costumes and artistic performance. And equally thrilling was the thousand-voiced all Negro chorus in Negro Spirituals. The chorus was made up of the combined church choirs and choruses of Kansas City, Kansas, Kansas City, Mo., and WPA Sewing Project, Kansas City, Mo. (Eileen Scanlow, director), Julius Jones, director of the music for the WPA chorus. Dolly Brown Cave and Dr. M. M. Queen, co-directors of the chorus, and Beatrice Chiles, general director for Kansas City, Kans. The All City High School Orchestra (George Keenan, director) opened the festival, and community singing led by Kansas City school children under the direction of Mabelle Glenn preceded the festival. C. C. B.

OLGA STEEB,
pianist and head of the Olga Steeb Piano School of Los Angeles, has been engaged by John Smallman for the Third Annual Bach Festival to be given November 20 and 21 at the Los Angeles First Congregational Church.

Poe Bas-Relief Unveiled

Nanette Gude Bayne, poet and Shakespearean actress, was on the program October 7 when a bas-relief of Poe was unveiled at the studio of the sculptor, Alexander Zeitlin, New York. M. Inouye, Japanese Consul-General to the U. S., made a translation into his native language of Poe poems, for Mme. Bayne to recite. On the program were vocal items, including Israfel by Edgar Stillman-Kelley, the Lord's Prayer, by Josephine Forsyth, with other selections by Alva Fedde, and poems by Poe, Breviary and Contemplation, in French translation by Suzanne d'Olivera Jackowska.

Richard McClanahan Addresses Philadelphia Teachers

Richard McClanahan, director of the music school of the Riverdale Country School, Riverdale-on-Hudson, N. Y., spoke at a meeting of the Philadelphia Music Teachers Association on October 14, in the Presser Recital Room, Philadelphia, Pa. His subject was Tobias Matthay and His Contribution to Better Music Teaching.

Mr. McClanahan is a former president of the American Matthay Association, which is devoted to furthering an understanding of Tobias Matthay, English teacher, and his work, and encouraging a spirit of cooperation among his American pupils.

Frederick Bristol Returns to New York

Frederick Bristol, pianist, known for his modern repertoire, has returned to New York after a summer spent in Maine. He appeared in several programs in Harrison and Franconia, Me., also jointly with Eleanor Steele, soprano, and Hall Clovis, tenor, at the Deertrees Theatre. He was also occupied with teaching and coaching, among the artists working with him being Evelyn Herbert. He will be heard later in his annual Town Hall, New York, recital.

WPA Orchestras Drew Throngs

It is announced by the WPA Federal Music Project that its open air concert season in New York, which terminated last week, attracted an attendance of 1,612,826 listeners for 1,256 musical performances in city parks and playgrounds. The indoor season, to start shortly, will have no free symphony concerts by WPA orchestras, the admission prices being scaled at fifty-five cents for the best seats.

TORD BENNER
CONDUCTOR
SYMPHONY — OPERA
ROBERT L. HOLLINSHEAD, Mgr.
Roosevelt Hotel, Hollywood, Cal.

Fredrik E. Blickfelt
VOICE SPECIALIST
Internationally known authority on the singing and speaking voice. Four years with Vincenzo Sabatini, Milan, (teacher of John McCormack), and Antonio Cotogni, Rome, (teacher of Battistini).
672 So. Lafayette Park Pl. Phone FE-2527
LOS ANGELES, CALIF.

BONNIE ZOBELEIN
SOPRANO
OPERA—CONCERT—RADIO
962 N. Doheny Drive Hollywood, Calif. Phone CR. 5677

RUTH GILLETTE
LYRIC—DRAMATIC SOPRANO
OPERA (Light and Grand)
SCREEN—RADIO—CONCERT
518 N. Crescent Drive
Beverly Hills, Cal. OX. 4343

TOM CLARKE
BARITONE
RECITAL — SCREEN
RADIO — OPERA
Ruth Creed Young, Mgr.
Roosevelt Hotel, Hollywood, Cal.

ISH-TI-OPI
CHOCTAW BARITONE
INTERPRETER OF INDIAN SONGS, LEGENDS, DANCES, IN COLORFUL COSTUMES
Robert L. Hollinshead Mgr.
Roosevelt Hotel, Hollywood, Calif.

LUCY VAN DE MARK
DRAMATIC SOPRANO
CONCERT—OPERA—RADIO
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood, Calif.

MEBANE BEASLEY
VOCAL STUDIO
1920 N. Vine St., Hollywood. Tel. GL. 1353
Only Teacher of FELIX KNIGHT
Leading Tenor in La Traviata, Hollywood Bowl; Damnation of Faust in San Francisco

HAGARA
NORWEGIAN CONTRALTO
OPERA—CONCERT—RADIO—SCREEN
Mgt.: Robert L. Hollinshead, Roosevelt Hotel, Hollywood, Calif.

WALTER MILLS
BARITONE
Mgt.: Annie Friedberg, 250 W. 57th Street, New York

Chicago Audiences Flock to San Carlo Opera Series

Excellent Patronage for Productions of Popular Works—Early Recital Season Inaugurated with Success

CHICAGO.—The San Carlo Opera Company's annual fall season in the Auditorium was auspiciously ushered in October 5 with a performance of La Traviata which benefited the Masonic Hospital. During the first of their three weeks' stay here the Gallo forces were heard in Aida, Madam Butterfly, Faust, Lohengrin, Martha, Il Trovatore, Cavalleria Rusticana and Pagliacci. The performances were homogeneously fine and were attended by practically sold-out houses.

Of the principals we must single out Dimitri Onofrei, whose presentation of Alfredo Germont on the opening night proved to be the highlight of the evening. On the same night Lucille Meusel, who was cast as Violetta, a role in which she has appeared with the company on its transcontinental tour, had to be replaced at the eleventh hour by Rosalinda Morini, who has made her home here for the last few years and who sang correctly if not thrillingly the role of the consumptive demi-mondaine. In Aida, Anne Roselle, a favorite here, disclosed anew the manifold qualities of her art. In glorious fettle, she dominated all the ensembles and made a palpable hit in the Ritorna Vincitor and in the Nile scene as well. Her vis-a-vis, Aroldo Lindi, though familiar in the role of Rhadames, sang better than on any previous visit and stopped the show at the conclusion of the Celeste Aida.

In Madam Butterfly, Hizi Koyke shared with Mario Valle the honors of the evening. Faust, still popular with the masses, afforded an opportunity to renew the acquaintance of Charlotte Symons. As Marguerite she disclosed the big strides made in her art since her former appearances at the Auditorium. The star of the night was well supported by Bruno, Kravitt, Thomas and Gerard.

In Lohengrin Onofrei and Saroya were cast as Lohengrin and Elsa, respectively and they sang with the beauty of tone that has made them so popular throughout the land. In Martha, Lucille Meusel, completely recovered from her illness, was acclaimed to the echo after The Last Rose of Summer. Yearly Miss Meusel rises in the esteem of the public until today she is recognized at her just merits and was feted accordingly by her numerous admirers. A new Johann Strauss ballet entitled Wiener Blut, made a decided hit at the Saturday matinee and should be repeated often.

HAMILTON-WILLIAMS DANCE RECITAL

Harry Hamilton, an Evanston boy, and Wana Williams, his dancing partner, made their first appearance here on October 4 at the Goodman Theatre under the direction of Bertha Ott. This youthful dance team, unheralded, auspiciously opened the regular concert season besides being the first attraction scheduled by the Ott management for the year. These two Americans disclosed terpsichorean talent far above the average, for they not only have originality but technic, grace, charm and much imagination. Hamilton and Williams should give a return recital here, for the audience buoyantly manifested its pleasure throughout the course of the program, demanding repetition after repetition of their charming dance compositions.

A New York recital under the management of S. Hurok is already announced for the near future.

VIOLA MITCHELL IN RECITAL

Viola Mitchell, whose success as soloist with the Chicago Symphony Orchestra under Stock last season is still fresh in memory, gave a violin recital under the auspices of the National College of Education in Harrison Hall, Evanston, on October 9.

GOLDBERG MADE STATE DIRECTOR OF FMP

Albert Goldberg, well known Chicago conductor, pianist and music critic, has been appointed to the post of state director of the federal music project for Illinois by its national director, Dr. Nikolai Sokoloff. Mr. Goldberg, who succeeds Joel Lay, who resigned ten days ago, will have complete charge of a state-wide music program which is now employing more than 1,100 musicians. Izler Solomon, former state director of the music project in Michigan, has been made supervisor of the Chicago district. Mr. Solomon has appeared as conductor of the Illinois Symphony Orchestra and as guest conductor with the Chicago Symphony Orchestra in the Grant Park summer series. Alexander Savine, former Chicago supervisor, will act as conductor of one of the music project's outstanding units, the American Concert Orchestra.

HANNA BUTLER STUDENTS IN DEMAND

Hanna Butler, who has just reopened her studio after a short vacation in the East, counts many professional singers among her students. Marjorie Livingston, who is heard weekly over the air through station WCFL, is filling many recital engagements previous to the opening of the Chicago City Opera, with which she has been engaged as one of the sopranos. Rita Warsawska, coloratura soprano, sang at the Medinah Club for the Landon Republican campaign on October 7 and Mildred Boberg, lyric soprano, will be the featured singer at the concert given by the United Swedish Singers on November 1.

DONNA PARKER PRODUCTIONS

Donna Parker Productions announces that Gina Vanna, versatile young soprano, has signed a long term contract with the Mutual Broadcasting System for its Stars of the Milky Way program each Sunday at 6:30. Miss Vanna will take a leave of absence, however, to fill her previous contract with the San Francisco Opera Company. She will make her debut in San Francisco early in November, singing Loretta in Gianni Schicchi opposite Lawrence Tibbett, and Nedda in Pagliacci. Miss Vanna's last radio appearance was with Tony Wons in the Sunday afternoon program, The House by the Side of the Road, over NBC, which was a year's engagement. Miss Vanna's history is short in term of years but long in accomplishment. Considered a violin prodigy at the age of seven, she turned to study the piano and won a number of prizes and concertized at the age of fourteen. Engaged on National Broadcasting as a pianist, it was discovered that she possessed a voice so unusual that she retired from all professional work to study voice. Her debut at the age of nineteen with the Chicago Opera Company in Boheme under Conductor Papi followed. She won first prize in the opera division of the American Federation of Music Clubs for 1935. Miss Vanna was chosen to open the Ford Symphony Gardens at a Century of Progress, and last summer she sang three engagements under the baton of Otto Klemperer with the Los Angeles Symphony Orchestra.

CARA VERSON MOVES STUDIO

Cara Verson, pianist exponent of the moderns, has changed the location of her studio to the Auditorium Building.

WOMEN ORGANISTS CLUB GIVES BACH PROGRAM

A program of the chorales and chorale preludes of Bach was given by the Chicago Club of Women Organists on October 5. Virginia Wells, Marie Briel and Hazel A. Quinney, organists, and the Insana Operatic Ensemble furnished the music.

HARRIET CASE REOPENS STUDIO

Harriet Case has reopened her studio at the Cosmopolitan School of Music after vacationing in North Carolina and Tennessee. Miss Case's following includes professional singers and teachers as well as young singers and students working toward degrees. Within the year Miss Case has presented four singers in recital for the Bachelor of Music degree—Hazel Heitman, Bernice Ruggles Evans, Irene Olsen and Maude McCready.

Ruth Cracknell, of Portland, Ore., a former student, is in Chicago for further study and will be heard in song recital on October 17.

Miss Case was guest of honor on the opening program of the Englewood Woman's Club on October 5, when Lehman's Persian Garden was presented.

The first open class program given by Miss Case's students took place on October 10 at the Cosmopolitan School.

AMERICAN CONSERVATORY NOTES

John Thut was heard as tenor soloist in a presentation of the Elijah at Bluffton, Ohio, on September 27. William Blair, tenor, student of the vocal department, has been engaged for a quartet at the First Baptist Church, Evanston. Eulalia Haeuser, studying with Rudolph Reuter, appeared in a piano recital in Kimball Hall on October 16. Kenneth Fiske, a conservatory graduate, has been appointed instructor in violin and director of the school orchestra at Pomona College, Claremont, Calif. Harald Holst, for many years a student of Karleton Hackett, has been engaged as teacher of voice at the State Teachers College, Cedar Falls, Iowa. Mildred Fleet, contralto, and Maryum Horn, soprano, were heard at the conservatory radio broadcast of October 11. Robert Speaker, baritone, artist of the conservatory, has been engaged as soloist at the Pilgrim Congregational Church, Oak Park. Lula M. Wallace, former student in the public school music department, has been engaged as instructor of music and piano at the Du Sable High School. Mary Frances Averill, soprano, pupil of Charles La Berge, was presented in recital at Sturgeon Bay, Wisconsin, on October 14. Recent recital engagements of Marston Pearson, baritone, include appearances at Rockford, Moline and Wheaton, Illinois; Gary, Indiana; and the Austin North End and Altriu Women's Clubs of Chicago. RENÉ DEVRIES.

Braun Singers Appear

The last of the Richard Wagner Society's summer series of lecture recitals on the Ring of the Niebelungen was given September 29 at the Columbia Faculty Club, New York, when an informative lecture on Die Götterdämerung was presented by Robert Lawrence. Three singers from the Leo Braun Opera Ensemble, consisting of Gudrun Ekeland, Lola Mueller and May Mackie, sang the Noren Scene, with Mr. Braun at the piano. The prelude to the work, rarely heard, provided an unusually interesting introduction to the music drama. The large audience of Wagner fans was generous in applause. F. W. R.

Nanny Annibali to Make New York Debut

A new Italian mezzo-soprano, Nanny Annibali, has arrived in this country to be introduced to the American public in a recital at Town Hall on October 22. Miss Annibali is a native of Turin where she studied with Maria Rabajoli Apostoli, following which she studied with Maria Amstad in Rome and in Salzburg with Lotte Leonard. Her program for the October 22 recital consists of a group of old and modern Italians, a group of Schubert and Brahms songs and a French group of Bergerettes and Debussy songs.

Lois Bannerman's Engagements

On October 15 Lois Bannerman, harpist, gave a recital at the Horace Mann School, New York, and is to make second appearance there on October 22. Miss Bannerman is guest artist on October 20 for the Garden City-Hempstead Community Club of Long Island, and (November 6) she gives a recital at the Studio Club in New York. At this time her program includes numbers by Handel, Haydn, Zabel, Salzedo, Holy, Saint-Saëns, Brahms, Pierne, Mendelssohn, Couperin, Debussy, Tedeschi, Chopin and Tournier.

CARA VERSON
Pianist ....."Musical Rebel"
Modern Repertory as Specialty
Management: ERNEST BRIGGS, Inc.
Times Building, New York, N. Y.

JOHN DWIGHT Tenor SAMPLE FANNIE COLE Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

BUY IN YOUR HOME TOWN
When You Want
Anything in Music
REMEMBER YOUR HOME DEALER

Photo by Chidnoff, N. Y.

GEORGIA GRAVES
Contralto
SOLOIST
Handel's "Messiah"
CHICAGO
APOLLO CLUB
December 28
DENVER
CIVIC SYMPHONY
ORCHESTRA
January 10
Available for additional dates in Middle West
For all particulars, terms and dates
Address
Exclusive Management
ANNIE FRIEDBERG
250 West 57th Street New York

Elisabeth
Schumann
Soprano

IN AMERICA
AGAIN
JANUARY and
FEBRUARY
1937

•

Bookings include
New York
Havana
Florida
Colorado
and
California

•

For additional dates and all particulars

Address

Exclusive Management:
ANNIE FRIEDBERG
Fisk Building **New York**

Baltimore Outlines Abundance of Musical Fare in Its Winter Plans

Concerts by Philadelphia, National and Resident Orchestras Are Feature—Recitals Arranged in Lavish Quantity

BALTIMORE, MD.—The musical season of 1936-37 will soon be upon us. Much is expected of it; advance reports indicate a variety, an abundance and a quality several degrees above its predecessors.

The orchestral season is to be opened by the Philadelphia Orchestra, which comes to the Lyric for the first of its five concerts on October 28, appearing for the first time under Eugene Ormandy as its regular conductor. All of the concerts are on Wednesday evenings and all, with the exception of the fifth and last, which will be conducted by Stokowski, are to have soloists of distinguished reputation. Josef Hofmann is soloist at the first concert; Mischa Elman at the second; Sergei Rachmaninoff at the third; and Gregor Piatigorsky at the fourth. New works are promised.

The National Symphony Orchestra of Washington, under Dr. Hans Kindler's direction, visits Baltimore seven times, paying its first call at the Lyric on November 10. Four out of the seven concerts, all of which will be given on Tuesdays, feature soloists. The first is Jascha Heifetz, to be heard on November 24. Lotte Lehmann comes for the concert of December 15; Myra Hess on January 5; and George Gershwin on March 16. The series concludes March 30.

The concerts by the Baltimore Symphony Orchestra, going into its second season under Dr. Ernest Schelling as its regular conductor, are to start either late in November or early in December. No definite announcement has been forthcoming from Frederick R. Huber, municipal director of music and manager of the orchestra, who has returned from a vacation that included visits to the Texas Centennial and Great Lakes Expositions, a stay in Hollywood and several weeks at Honolulu.

Otto Ortmann, director of the Peabody Conservatory, promises an unusually fine selection of artists for the sixty-seventh season of Peabody Friday Afternoon Recitals. Some of the singers and instrumentalists will make their local debut during the current series, and along with these there are to be a sprinkling of favorites. The full list of soloists for the twenty recitals is given elsewhere.

William A. Albaugh will be active this season. His concert season opens on October 22 at the Lyric with Fritz Kreisler, followed, on November 26, by Nino Martini. This series of attractions is to be concluded on December 10 with a recital by Kirsten Flagstad. Mr. Albaugh will also have a dance course that include appearances of Col. W. DeBasil's Ballet Russe, on November 16, and the Trudi Schoop Comic Ballet on January 9.

The Bach Club has the pleasure of officially opening the season when, at Cadoa Hall on October 20, it presents the first of its seven concerts devoted to the chamber works of Brahms. These ensemble works of Brahms are to be offered by the Musical Art Quartet with, from time to time, assisting artists. In addition to these seven recitals, the Bach Club presents three additional recitals—Myra Hess, English pianist; the Curtis String Quartet; and Marcel Maas, Belgian pianist.

The Baltimore String Symphony, conducted by Hugo Weisgall, plans three and, perhaps, four concerts for the coming season. Many new and unusual works are promised, among them Stravinsky's Apollon Musagéte. Prokofieff and Hindemith will also be represented. . . . The Baltimore Civic Opera Company has ambitious plans for the season and is already at work. A large chorus is being formed and several operatic performances planned for the Auditorium Theatre. Eugene Martinet is director of this group.

THOMAS SINGS FOR COMMUNITY FUND

John Charles Thomas appeared at the mammoth Town Party which opened the Community Fund Campaign at the Fifth Regiment Armory before 11,000 people on October 5. Mr. Thomas volunteered his services when he first heard of plans for the second annual Town Party and sang a number of songs. The program also included some of the members of the Show Boat radio cast, headed by the popular Lanny Ross.

G. K.

ERNO BALOGH,
pianist and composer, returned to New York from Rhode Island, where he spent the summer resting and composing. He also gave several musicales in private homes, the last one being at The Breakers, the old Vanderbilt mansion at Newport.

Alessandro Giglio's Career

Alessandro Giglio, baritone, following several years spent on the Pacific Coast where he sang in concert and opera, is now in New York.

Photo by W. J. Jordan

ALESSANDRO GIGLIO

Mr. Giglio was born in Sicily but went to Malta when he was two years old. His education was received there and today shows its influence, particularly, in his speech. He has the peculiar combination of English and Italian accents. The young baritone sang in his native Italy and also in Malta before coming to America.

His activities on the Coast have been many. In the Jeanette MacDonald film production of Naughty Marietta, he sang the role of one of the little puppets and also the role of Mercutio in the scene from Romeo and Juliet in Rose Marie.

He also portrayed Silvio to Grace Moore's Nedda and Richard Bonelli's Tonio in Pagliacci with the Los Angeles Grand Opera Company.

Mr. Giglio appeared in a ten weeks' season of opera with the La Scala Opera Company at the Shrine, being heard in such operas as Pagliacci, Rigoletto, Aida and Romeo and Juliet.

Last May he was the featured soloist at the Easter Sunrise Services in the Hollywood Bowl before an audience of 32,000 persons. An orchestra of 110 men under the baton of Modest Altschuler accompanied.

Dorsey Whittington Active in Birmingham

BIRMINGHAM, Ala.—Dorsey Whittington, director of the Birmingham Conservatory, anticipates an active season, for which, in response to patronage demands, he has purchased a branch building, or annex, on the southside of the city. A branch of the Birmingham Conservatory of Music has also opened in Anniston. Mr. Whittington and has wife, Frances Whittington, pianist, will give several duo-piano concerts during the season, one in Birmingham and two in other Southern cities in the spring.

The Birmingham Civic Symphony Orchestra, of which Mr. Whittington is conductor, has increased its personnel to ninety members this season. The orchestra will play four subscription concerts in Birmingham and has been engaged for concerts in other Alabama cities and in Chattanooga, Tenn.

A. G.

Dubensky Opera to Have New York Premiere

The comic opera-miniature, A Romance With Double-Bass by Arcady Dubensky (member of the Philharmonic Symphony Orchestra) will be performed for the first time in America by the Ladies Musical Aid Society in New York on October 31. The principal parts will be sung by Myra Leeds, Nicholas Karlash and Ivan Velikanoff. E. Shastan is the stage-manager.

Lapham Writes Choral Work on Siege of Alcazar

The latest composition from the pen of Claude Lapham is for chorus and orchestra and entitled A la Gloria de la Alcazar (To the Glory of the Alcazar).

Ruth
Slenczynski
ELEVEN YEAR OLD GENIUS OF THE PIANO
Available Nov., Dec. & Jan.
MANAGEMENT: EVANS & SALTER, 113 W. 57TH ST., N. Y. C.

ADOLPH ECKSTROM
TEACHER OF SINGING
STEINWAY BUILDING · *113 West 57th St., New York*

Buffalo Prepares Lavish Calendar

Autumn Season Marked by Active Planning—New Music School Started

BUFFALO, N. Y.—Mrs. John Leonard Eckel is presenting her artist pupil, Geraldine Kress, in a series of eight historical violin recitals, in the Town Club, with informal interpretative commentary, on the History and Appreciation of the Violin.

Announcement is made of the opening of a new Conservatory of Music, with Margaret Adsit Barrell as director. Other members of the faculty are Eva Rautenberg and Ilona McLeod Camp, teachers of piano; Squire Haskin, organ; Jerome Davidson, theory and harmony; Florence Tupper Hodges, class instruction for children; Anita Frank, history of music; Frances Tilly, languages and diction. Mrs. Barrell will teach voice and choral practice for children.

The Buffalo Choral Club (women's voices) are planning two concerts for the coming season, the first to be given with the Buffalo Orpheus in the Consistory. Mrs. Allison S. Roberts is president of the club.

The Music Forum for Piano Teachers announces its program for the nine monthly meetings of the season, including two evening programs given by Stanley Fletcher, pianist, of Ann Arbor, Michigan, and Richard McClanahan, lecturer. Emilie Yoder Davis is president of this organization. At the first meeting Kathleen Dunning and Una Leeming will be pianists and discussion leaders. Edith Di Bartolo, R. Leon Trick and Mary M. Howard participate in later programs.

The Town Club Music Circle (Jessamine Long, chairman) opens its series of seven monthly programs with a recital by Florence Ann Reid, contralto, accompanied by Ethyol McMullen.

Marvin Burr issued invitations to a song recital to be given by a group of his advanced pupils; Alfreda Jacobs and Mrs. Walter Jacobs accompanists, violin obbligato played by Russell Baum.

The First Settlement Music School (Dorothy Hebb, director) is opening its classes, and announces the audition for two Daniels Memorial scholarships in piano.

L. H. M.

Fifth Annual Bach Festival for Baldwin Wallace College

BEREA, O.—The plans for the fifth annual Bach Festival at Baldwin-Wallace Conservatory of Music are completed. Albert Riemenschneider is as usual the guiding spirit of this project. A number of guarantors have been added to the list of thirty who had underwritten the fourth festival. Two prominent Cleveland families have expressed their willingness to finance special projects connected with the festival.

There will be four concerts on two days, Friday and Saturday, June 11 and 12, 1937, each of these to be preceded by a program of chorales played by a brass choir from the tower of the Memorial Building.

The choral works to be presented include the St. John's Passion, which will have its first presentation by these forces. The Magnificat receives its third presentation at this festival. Two cantatas Thou Very God and David's Son and How Brightly Shines will be sung as also the motet The Spirit Also Helpeth Us. The orchestral works are: Brandenburg Concertos (Nos. 4 and 2), triple concerto in A minor for piano, violin and flute, and the double concerto in C for two harpsichords. Two solo cantatas, Bekennen will ich (a newly-found composition for alto solo and strings) and Ich habe genug, cantata for bass solo and orchestra are to be done as well as the Peasant Cantata.

The soloists include Keith Falkner, Marie Simmelink Kraft, Arthur Kraft, and a soprano to be announced. Carabelle Johnson and Paul Flood are engaged for the Peasant Cantata. John Challis, harpsichordist, will once more have a prominent part in the festival. Madge Quigley is to assist him in the cencerto in C for two harpsichords. Mr. Challis has participated in the four previous Bach Festivals at Berea.

There are again two choral groups participating in the program. The Bach Chorus of ninety members includes faculty members, students and citizens of Berea while the A Cappella Choir of sixty members is entirely a college and conservatory student group. Members of the Cleveland Orchestra augment the Festival Orchestra. Member of the Conservatory faculty assist Mr. Riemenschneider in conducting the various groups. Carl Schluer conducts the Festival Orchestra, L. N. Kurkdjie, the Chamber Music group, and Cecil Munk, the A Cappella Choir and the Brass Choir.

MARIA SILVEIRA,

soprano, was guest artist on the Standard Oil radio program of September 18, emanating from WTAM, Cleveland. Miss Silveira is to sing a concert on October 25 at the Plantations Club, Providence, R. I. (Photo by Phyfe.)

Dr. Felix Günther in America

Dr. Felix Günther of Vienna arrived on the SS. Isle de France the first of October for a prolonged stay. For many years he has been accompanist in Europe for artists including Ysaye, Heinemann, Schlusnus and Melchior. Dr. Günther has come to America to study the music life and conditions here because he is writing a book on the subject at the request of his publishers. His previous works and books have been issued in Europe and were translated into French and English.

Gari Shelton's Recent Appearances

Gari Shelton, pianist, has returned to New York for the season. This summer he gave recitals at Wianno, Cape Cod, Mass., and at Charlevoix, Mich. While at Cape Cod he varied his musical activities by appearing as an actor at the Cape Play House at Dennis, in The Night of January 16 and The Taming of the Shrew.

Indianapolis Has Brilliant Roster

Resident Orchestra Opens Year with Broadcast—Eminent Artists to Appear in Recitals—New Concert Course

INDIANAPOLIS, IND.—The formal opening of the Indiana State Symphony Society's autumn membership campaign took place at the Indianapolis Athletic Club on September 25, when the orchestra under the leadership of Ferdinand Schaefer broadcast three numbers over a statewide network. William H. Ball, president of the organization, has arranged a series of six concerts to be held this season at the Murat Theatre on Tuesday nights.

The seventh annual concert season opens on October 20 with John Charles Thomas as guest artist. On November 17, Fabien Sevitzky, conductor of the Boston Peoples Symphony Orchestra and the Philadelphia Sinfonietta, will appear as director. Mildred Dilling, harpist, and Frances Blaisdell, flutist, are to play a Mozart concerto on the January 12 program, while Gregor Piatigorsky, cellist, who has been a great favorite with Maennerchor audiences, is to be soloist on February 23. Vladimir Bakaleinikoff, associate conductor of the Cincinnati Symphony Orchestra, who appeared here last season will direct on March 23 with Emma Igelman, local soprano as soloist. The orchestra closes its season on April 20 when Rudolph Ganz is the guest artist.

The Martens Concerts, Inc., have announced the following artists for the seventh annual season: November 4, Jooss European Ballet; November 18, San Carlo Grand Opera Co., presenting Puccini's opera La Boheme; December 6, The Musical Art Quartet; January 21, St. Louis Symphony Orchestra (Vladimir Golschmann, conductor); February 28, Vlademir Horowitz; March 14, Lily Pons.

The Concert Guild, a new management in this city, brings Fritz Kreisler, John McCormack, Marian Anderson, Daniel Ericourt, Father Lach's Boy Symphonic Band, Poldi Mildner, and Kirsten Flagstad here this season.

H. C. G.

Frank Sheridan to Play in Brahms Concerts

Frank Sheridan, pianist, is scheduled to participate in four chamber music festivals of Brahms music, during the first half of the season, between October 19 and February 1, making a total of thirty-seven appearances. Two of the series will be given in New York City, eight of the concerts with the collaboration of the Collidge Quartet and eight with the Musical Art Quartet; six will be in Baltimore again with the Musical Art Quartet and ten in Providence with the same organization. Mr. Sheridan has already participated in two similar festivals, at the University of California with William Kroll, Nikolas Berezowsky, Leon Barzin and Horace Britt and in Baltimore last spring with the Musical Art Quartet.

Mr. Sheridan opens his season in Hartford, Conn., on October 14 as soloist in an orchestral concert to be conducted by Jacques Gordon. He is to appear as soloist with the New York Philharmonic Orchestra in Carnegie Hall on December 5 and 6, playing the Schumann concerto.

Bernard Gabriel's Recital List

Bernard Gabriel, pianist, who is giving a New York recital on October 30 at The Barbizon, opens his program with a group comprising Couperin's Les Folies Francaises, Mr. Gabriel's arrangement of Dido's Lament from Purcell's Dido and Aeneas, and Bach's French suite (No. 5). The list proceeds with Mendelssohn's Seventeen Variations Serieuses, Impromptu (Schubert) and Krakowiak (Moszkowski); and finally Aufschwung by Schumann, Respighi's Notturno, Sous le Palmier by Albeniz, Granados' Spanish dance in G, and the fourteenth Hungarian rhapsody of Liszt.

Arthur Mendel's Activities

Arthur Mendel is devoting several hours weekly this season to instruction at his New York studio in musical theory, harmony, counterpoint, form and analysis, and interpretation (coaching in style, phrasing, structure, for singers and instrumentalists). Mr. Mendel is a member of the faculties of the Dalcroze School of Music and the Diller-Quaile School of Music, and is literary editor of G. Schirmer, Inc., of New York.

GEORGE PERKINS RAYMOND

American Tenor

RETURNS TO AMERICA OCTOBER 1ST

•

Bookings include

New York, N. Y.
Wheeling, W. Va.
Staunton, Va.
New Rochelle, N. Y.
Cleveland, Ohio
Washington, D. C.
Philadelphia, Pa.
etc.

•

For available dates and terms

Address

Exclusive Management:
ANNIE FRIEDBERG
250 West 57th Street New York

LOUIS DORNAY BETSY CULP
344 WEST SEVENTY-SECOND STREET, NEW YORK
Recently Returned from Europe Announce the Opening of Their Studios
Tel.: TR. 7-4099

LAWRENCE POWER TENOR
San Carlo Opera, Naples; Dal Verme, Milan; Hippodrome, New York
152 W. 74th St., New York City

ROSATI
Teacher of Gigli, Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, etc.
Announces the removal of his Vocal Studios
205 West 57th St., New York Tel. CO. 5-0393

CARMELA PONSELLE
MEZZO-SOPRANO OPERA, CONCERT and RADIO
Star of Broadway Varieties every Friday eve. at 8 W-A-B-C
Exclusive Management: William Miller, 1270 6th Ave., R. K. O. Bldg. New York City. COlumbus 5-4777

Sascha Gorodnitzki

Pianist

NEW YORK RECITAL

CARNEGIE HALL

Saturday afternoon,

October 31, 1936

•

"His success could hardly have been greater. He must be given reference to when piano's high company is named." (*Soloist, Detroit Symphony Orchestra*) *Detroit News*

"A young man of notable talent destined one day to join the select circle of the Olympians." (*Soloist, Cleveland Symphony Orchestra*) *Cleveland Plain Dealer*

"Brilliant technique reinforced by growth of interpretive and lyrical powers." *Olin Downes, New York Times*

"One of the most exciting piano recitals of the season, the audience simply went wild with enthusiasm." *New York Evening Journal*

"Gorodnitzki's mastery of the keyboard is absolute, his poetry of motion thrilling and his interpretive powers apparently limitless." *San Antonio News*

Steinway Piano

•

Now Under

Exclusive Management:

ANNIE FRIEDBERG

Fisk Building New York

NEW YORK CONCERTS

OCTOBER 6

Lois Bannerman One of the most charming of the early season recitals was that of Lois Bannerman, youthful harpist, who appeared at The Barbizon on Tuesday evening. Her assistants were Lorna Wren, flutist, and Phyllis Mansfield, pianist, and her program embraced a wide assortment of numbers. With Miss Wren she offered the first movement of Mozart's concerto in C for harp and flute, giving an excellent account of this melodic and appealing sequence. Handel's Largo opened the program, and was followed by the piquant Tic-Toc-Choc (Les Maillotins) of Couperin and pieces by Saint-Saëns, Debussy and Tournier. The final group listed Pierne, Mendelssohn-Liszt, Poenitz and Holy. Miss Bannerman's playing denotes constant progress of a considerable talent. Technically, she is sure and she commands a wide variety of tonal effects. She has depth of poetic feeling, always governed by the dictates of good taste. An audience which crowded the auditorium, and which included several eminent exponents of the harp, was present to applaud Miss Bannermann.

OCTOBER 7

Gino Palmisano An unusual event took place at Town Hall on this evening, when a piano recital was given by Gino Palmisano, thirty-five years old, who from infancy has been deprived of his lower arms and hands—a defect due to embryonal arrest of development, and what medical science calls "teratological alteration."

Palmisano plays with his elbows, and of course gives only "impressions" of the compositions, as he cannot carry out full harmonies, technical detail, or exact rhythmical requirements. It is to his credit that he has not permitted physical disability to deprive him of the joy of music making, but it must be said that the results are not of concert requirements. An audience of moderate size applauded heartily. Palmisano's numbers were a toccata by De Rubertis, Paderewski's minuet, Liszt's Le Rossignol, serenade by Gounod-Demeglio, and the Rigoletto Quartet, Verdi-Spindler.

Marjorie McClung, soprano, Renée Norton, mezzo, and Hilda Kosta, contralto, assisted with solo and ensemble contributions, and Giuseppe Bamboschek furnished piano accompaniments.

OCTOBER 9

Laura Dubman The New York debut of Laura Dubman, eleven-year-old pianist from California, took place in the Town Hall before an interested audience. The young artist approached her task seriously and in the main showed a thorough training, musicianship above her years and a fine technical groundwork. It was to be expected that she would not extract all the emotional significance from Romantic works. Her program was cannily chosen to avoid major pitfalls of the larger piano scores. It included a prelude and fugue in G minor and partita in C minor (Bach); Song Without Words, G minor, etude in A minor (Mendelssohn); sonata in G major, op. 14, No. 2 (Beethoven); E minor nocturne, F minor and C sharp minor mazurkas, polonaise in B flat (Chopin); barcarolle in G minor (Rachmaninoff); and three excerpts from Children's Corner (Debussy). Miss Dubman's work held excellent promise that she will become a gifted and individual performer with greater maturity. The audience was extremely cordial and called for encores.

OCTOBER 10

Winifred Young Cornish Reappearing in recital in New York, where she had been heard on several previous occasions, Winifred Young Cornish, on Saturday afternoon at Town Hall, added another to the predominating number of piano programs during the season's opening week. Miss Cornish, a serious and musicianly performer, presented a list of interesting makeup. It had plenty of contrast, was well representative of the various schools, and had unfamiliar smaller items among the larger works. She began with old music, a presto in A major by Scarlatti, a Rameau sarabande and his Les Trois Mains, a Bach sarabande and fuga scherzando—all done in a delightfully intimate manner. In the Beethoven sonata, (op. 90) in E flat, and the Chopin sonata in B minor which followed, the pianist revealed strong artistic purpose and ability in conception and execution, her dramatic performance of the Beethoven work being especially stirring. The later groups included modern French works by Rhené-Baton, Florent Schmitt, Ravel, and virtuosic pieces by Leschetizky, Philipp, Rachmaninoff and Sternberg. The pianist was warmly applauded and played encores.

OCTOBER 11

Thelma Spear Lewisohn A recital of unusual and interesting content was that of Thelma Spear Lewisohn, soprano, which regaled the Town Hall audience on Sunday afternoon. The program was classified Songs of Shakespearean Inspiration, Songs of Contemporary Inspiration, Songs of Jewish Inspiration; and there was a rarely heard Mozart aria, the Ah, voi svanisti, giorni felici from Apollo and Hyacinthus, composed when Mozart was only eleven years old. For this last named offering Max Goberman played violin obbligato. Isadore Freed, whose fine song Rebel was one of the contemporary group, was the accompanist. The Shakespearean numbers were to traditional melodies and to music of John Clifton, Rossini, Haydn and Thomas Arne. The texts of two were not by Shakespeare, but are mentioned in his plays. The Jewish items were folk songs except for Mana Zucca's Rachem. Besides Mr. Freed, the composers represented in the assortment of the present were Richard Strauss, Walter Braunfels, Schönberg, Ravel and Stravinsky. Mrs. Lewisohn is to be congratulated upon drawing up so meritorious and unhackneyed a list. She delivered this diversified compilation with the skilful underlining and shading of a discriminating musical nature. Mr. Freed provided excellent piano support.

Josef and Rosina Lhevinne to Play at Carnegie Hall

Joesf and Rosina Lhevinne are giving a recital for one and two pianos at Carnegie Hall, New York, on November 7. Among the numbers scheduled for performance are the Mozart D major sonata; Fetes by Debussy arranged for two pianos by Ravel; toccata by Widor arranged for two pianos by I. Philipp (first performance in America).

Liszt Program to Open Juilliard Concert Series

An orchestral concert consisting of compositions by Franz Liszt, commemorating the 125th anniversary of his birth and the fiftieth year of his death, initiates the concert season at the Juilliard School of Music, New York, on October 22. Ernest Hutcheson, dean of the school, announces further events during the season. Three operas are to be presented, the titles and dates to be announced shortly. There are five orchestral concerts on November 21, January 18, February 6, March 13 and April 3.

LILLIAN STEUBER,

pianist of Los Angeles, appears as one of the three pianists in Bach's three-piano concerto, which will be played at the Third Annual Bach Festival on November 20 at the Los Angeles First Congregational Church under the direction of Dr. John Smallman.

Edwin Hughes Lectures in Washington

Edwin Hughes, New York pianist, gives a series of lectures at the Washington College of Music this season, beginning October 19. The series is on The Technic of Interpretation at the Piano. Mr. Hughes' lectures at the College of Music last season have resulted in an additional series for the present college year.

In addition to his activities as a concert pianist and teacher of many artists, Mr. Hughes is widely known as a lecturer, having appeared in this capacity at the University of Minnesota (where he was engaged for a week of lectures), Stetson University, South Carolina State College, Columbia College, Judson College, Macdonald College, Fort Worth Conservatory, Ganapol School of Musical Art of Detroit, and other institutions. He was selected to preside at the Piano Forum held during last year's annual convention of the Music Teachers' National Association in Philadelphia, and has also appeared as lecturer before the Minnesota, Florida, South Carolina, South Plains, and Washington, D. C., Music Teachers' Associations, as well as before the Associated Music Teachers' League and the Piano Teachers' Congress of New York City, the New York Singing Teachers' Association, and the Buffalo Piano Forum.

FRANK **GLAZER**

PIANO RECITAL
TOWN HALL
Tuesday Evening,
October 20th at 8:30
SCHUBERT—BACH
CHOPIN—BRAHMS

Mrs. JOHN LEONARD ECKEL
PRESENTING HER ARTIST PUPIL
GERALDINE KRESS, Violinist
IN A SERIES OF EIGHT RECITALS
"HISTORY *and* APPRECIATION *of the* VIOLIN"
For information, address 589 Delaware Ave., Buffalo, N. Y.

WINIFRED CECIL
SOPRANO
"One of the best equipped young American singers who have appeared on a New York platform in many years."—F. D. Perkins, N. Y. Herald Tribune.
Management: BERNARD R. LABERGE, Inc., 2 West 46th St., New York

ANNA LESKAYA
DRAMATIC SOPRANO
Available for limited number of concerts and operatic engagements
Address: S. ASCH
Publicity Representative
480 Lexington Ave., New York
WIckersham 2-0130

Houston Has Active Schedule

Orchestral, Recital and Club Programs Arranged

HOUSTON, TEX.—Houston plans a remarkable series of musicale, concerts, and symphony concerts. With the arrival of Ernst Hoffmann, conductor of the Houston Symphony Orchestra for the 1936-37 season, and with the rehearsals well under way, all indications are that the ambitious programs which have been undertaken will enjoy packed houses for every concert.

Margaret Bonner, soprano, was the guest artist when the Pen Women, of Houston, held their first meeting of the season on October 8, in the Ball Room of the Rice Hotel. Miss Bonner sang as one of her numbers, a new song Texas Grand composed by Natalie Taylor Carlisle.

The Tuesday Musical Club, under the leadership of its new president Coralie Gregory Wood, has chosen Edward Kane, and Joseph Knitzer, for the two artists which they are to present this coming season. Mr. Kane will sing on November 6, and Mr. Knitzer, violinist, will be presented on March 3.

Marjorie Hahl, a voice student of Mebane Beasley of Pasadena, Cal., has returned from a three months' stay in Europe.

Russell Holliger has been appointed musical director of the music for the Houston Children's Theater. Mr. Holliger, was assistant director for the Junior Theatre in Cleveland before coming to Houston.

Arnold Caplan was heard at the Scottish Rite Cathedral on October 12. Mr. Caplan was considered a child prodigy at the age of 11, and he has more than achieved all he promised at that age. K. B. M.

Metropolitan Opera Guild Launches Membership Campaign

Mrs. August Belmont, chairman of the Metropolitan Opera Guild, initiated the membership campaign for the season at the Guild's first general meeting, held on October 7 in the ballroom of the Hotel Pierre, New York.

"It is gratifying to return from Europe," said Mrs. Belmont, "and find that before our drive has actually started, forty per cent of last year's members have renewed their memberships, and materially increased their ticket subscription for the Metropolitan. Our new Donor Membership of $100 for which a member receives all the privileges of the Guild, and in addition is enabled to participate in supporting some activity of the Metropolitan which falls outside of the regular budget, has been received enthusiastically. Today, at the outset of the campaign, I can announce thirty-two "donor memberships."

CATHERINE DENCH HAWKS, soprano, has returned to New York and resumed her concert activities after a summer of vacation and study in Italy.

Two new officers were announced for the year: Mrs. Winfred B. Holton, Jr., as vice chairman, and as honorary chairman: Miss Lucrezia Bori, who said that though she had promised herself to undertake no more public speaking, now found herself breaking her promise for the Guild.

"Now that I am no longer a member of the Metropolitan Opera Company," said Miss Bori, "I belong in your ranks: that is I am a consumer of art and not a creator, and I know that I am going to enjoy my new role very much."

Edward Johnson, general manager of the Metropolitan Opera Association, supplemented his recent announcement as to the season's plans with the following remarks:

"Your many requests for Coq d'Or in the Guild's ballot last spring have led us to project a new version of Rimsky-Korsakoff's opera, for which we are lucky enough to have in Lily Pons a soprano who is able to create an illusion for the pantomime, and is preparing for it with a ballet master. Your votes for Samson et Dalila are reflected in our decision to revive it for the 100th anniversary of Saint-Saëns' birth, with Gertrud Wettergren, René Maison and Ezio Pinza.

"We wish we could give you all of the operas you especially requested, but we know that you will realize that certain essential ingredients were lacking to many of your choices, such as Louise and Boris Godounoff. Many of the operas particularly beloved by the Guild have won that distinction because they have also been included in the repertoire of Lucrezia Bori. As you can guess, it has been impossible to fill her place, but at least we can promise you that four young sopranos have been engaged in the hope that their joint contribution may measure up in some degree to her standard.

"Fortunately the road is now a little smoother. However, we still have an eye out for danger signals and our ear is close to the ground. Therefore, we solicit all your constructive ideas. We welcome anything you can suggest in guiding the Metropolitan to become the national force which we desire it to be, and in helping us to create an opera loving, opera going, and opera producing America."

Among the many members who offered their services to work for the Guild's campaign were Princess Dorothy Caracciolo, and Mmes. Arthur Bergh, Thomas L. Chadbourne, Denison Dana, Wm. Francis Gibbs, Joseph B. Long, Walter S. Marvin, William Barclay Parsons, Jr., David Sarnoff, Alva B. Bee, Joseph R. Truesdale, Kenelm Winslow and Miss Eleanor Reynolds. Also the Messrs. Donald Blagden, Frederick Cromwell and Charles M. Spofford. The first luncheon report meeting, one of the Guild's features for the year, was announced for November 10.

Duluth Orchestra Plans Series

Soloists Announced to Appear Under Lemay's Baton—Recitals Projected

DULUTH, MINN.—With Paul Lemay as resident conductor, the Duluth Civic Symphony Orchestra has begun rehearsals for its fourth season. Mr. Lemay has conducted the orchestra since its inception, but in earlier seasons he divided his time between the Duluth Orchestra and the Minneapolis Symphony Orchestra of which he was assistant conductor. Last spring he resigned from the Minneapolis orchestra to devote all his time to the Duluth orchestra during the season.

Soloists for this year's concerts will be Helen Jepson, soprano, to be heard in the first concert of the season, October 28; Jascha Heifetz, violinist, who will be here for the third concert January 21, and Percy Grainger, pianist, who plays here March 26 in the fourth concert. The Don Cossack chorus will be heard at the orchestra's second concert, November 15. Other concerts by the orchestra will be played April 23 and May 21.

SPECIAL EVENTS

Three popular afternoon concerts are also planned for this season. A special concert October 11 was donated to help the Duluth Community Fund as in former years. Several trips to other cities for concerts are contemplated.

John McCormack, tenor, is to be heard here October 16, his first visit to Duluth in ten years. This was the opening of the Fred Bradbury series which will also include a concert by Gladys Swarthout January 8.

Valborg Finkelstein, violinist, of Minneapolis, was heard in recital here October 13 by the Matinee Musicale. Artists' recitals planned by the Matinee Musicale for this season include Joseph Bentonelli November 3 and Rosalyn Tureck, pianist, and the Hart House String Quartet in two later recitals.

This is the most elaborate musical program Duluth has had in many years. Reports of advance sales of tickets are optimistic. C. B. C.

Callimahos Touring Widely

The young Greek-American flutist, Lambros Demetrios Callimahos, on October 12, began his third profesional tour of Europe. He has been engaged to give a series of recitals in the leading art centres of the following countries: Czechoslovakia, Poland, Lithuania, Estonia, Latvia, Holland, Germany, Austria, Hungary, and Italy. In February and March he has been engaged to play at Moscow, Leningrad and other cities of Russia. From there, he will go to South America, as already announced. Besides the recitals, he will play over the radio and with symphony orchestras. The Greek-American artist is now twenty-five years of age and he was last season made a member of the faculty of the Mozarteum Academy, where he holds master classes. At Salzburg, he played in the annual Concert of the Academy and also in the musicale at the castle of Max Reinhardt.

Loudon Greenlees

Scottish Baritone

Will return to the U. S. and Canada for a tour of 3 months beginning

January 3
Vancouver (Orchestra)

January 11
Seattle (Orchestra)
(Re-engagement)

and a tour through California and the Middle West

•

For all further information

Address

Exclusive Management:
ANNIE FRIEDBERG
250 West 57th Street New York

ANNUNCIATA GARROTTO
SOPRANO
New York Hippodrome and San Carlo Opera
CONCERT—RADIO
152 W. 74th St., N. Y. C.

LOUIS BAILLY
CURTIS INSTITUTE
(In charge of Viola and Chamber Music Depts.)
in New York Friday to Monday
30 West 56th St. Circle 7-2896

COLETTE D'ARVILLE
SOPRANO
OPERA COMIQUE, PARIS
OPERA—CONCERTS—RADIO
For information apply Room 1004, RKO Bldg., Rockefeller Centre, N.Y.C.

JULIUS HUEHN
BARITONE, Metropolitan Opera Co.
Management: HAENSEL & JONES,
113 West 57th Street, New York City
Division: Columbia Concerts Corp. of Columbia Broadcasting System

BARBARA BLATHERWICK
RECITAL — COLORATURA SOPRANO — OPERA
Athenaeum Concert Management, 113 West 57th Street, New York
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia
Studio 43 Fifth Ave., N. Y.
Tel. GRamercy 5-6392

NORENA
METROPOLITAN OPERA
Management:
NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

ROSA PONSELLE
Exclusive Management
LIBBIE MILLER
113 West 57th St
New York City
Victor Records

PRO ARTE QUARTET
OF BRUSSELS
IN AMERICA FROM
FEBRUARY TO APRIL, 1937
NOW BOOKING
Excl. Mgt., ANNIE FRIEDBERG
Fisk Bldg. New York
Victor Records

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President — EDGAR F. BITNER, Vice Pres. & Treasurer
Telephone to all Departments: CIrcle 7-4500, 7-4501, 7-4502, 7-4503. 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London) ...Associate Editors
IRVING SCHWERKE (Paris)
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1957. Cable address, Musicurier, London.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The Advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK OCTOBER 17, 1936 No. 2908

A conductor is as great as his orchestra thinks him.

—o—

Goldsmith wrote, "They say women and music should never be dated," but he offers no plan to stay either catastrophe.

—o—

Radio is more and more becoming the Santa Claus of music. The CBS executives made recent announcement that they have commissioned six American composers to write one orchestral work each, of forty minutes or less duration, the premieres to be on the air. The plan is an excellent one and in line with the genuinely serious interest now displayed in good music by all the broadcasting companies. The six fortunate composers are Aaron Copland, Roy Harris, Walter Piston, Howard Hanson, Louis Gruenberg, William Grant Still.

—o—

The Critical Kreisler

Arriving in New York from Europe last week, Fritz Kreisler gave out some epochal reflections to the newspaper interviewers.

Calling America "a country of fantastic speed and competition," the violinist went on, "You really have to go to Europe to find mental and physical peace." The statement needs no comment, except to say that it seems to represent Kreisler's official debut as a public jokester.

Another Kreislerian gem is the following: "Who can tell, a gifted man like Gershwin, had he been born in some other environment, might have written great symphonies, but it happened that his expression was in the field of jazz." It seems to most of us that Gershwin's talent needs no apology, and that he "might" not have written great symphonies or any symphonies at all, had he been born and brought up far away from Broadway. In Vienna he "might" have become another Johann Strauss or Lehar; in London, another Sullivan or Leslie Stuart; in Paris another Offenbach or Waldteufel. By the same token, Brahms, living in the Austrian capital during its gayest tonal period, "might" have become a writer of operettas—but he did not. A composer expresses his inherent capacities, in taste, mentality, and feeling. Franck lived in Paris but remained a spiritual aspirant. Arensky lived in gloomy Russia, but created charming, lyrical music.

Kreisler winds up his sage remarks to the overawed reporters with the opinion that "the greatest music is the expression of tragedy." One feels inclined to retort with a question: "How about Meistersinger, Der Rosenkavalier, Marriage of Figaro, Midsummer Night's Dream Overture, Till Eulenspiegel, the piano concertos of Schumann and Liszt, Mendelssohn's violin concerto, The Barber of Seville, the Haydn symphonies?"

The tragic Kreisler's own compositions are delightfully cheery (including his two musical comedies) except when he enters the serious field and avowedly imitates the style of classical composers.

—o—

Dates That Deserve Notice

Although 1936-7 offers no anniversary of an outstanding master to be musically celebrated, the following events are suitable for some commemorative notice: the 150th year since Sir Henry Bishop's birth (November 18)—singers of Lo, Here the Gentle Lark, please notice; the same of Carl Maria von Weber (December 18), though new discoveries tend to place his birth on November 18; the centenary of Adolf Jensen, who wrote many attractive songs (January 12); the first half-century of Verdi's Otello (Milan, February 5, 1887)—an excellent idea for American impresarios to restore it; and, for the organists, the hundredth anniversary of Alexandre Guilmant's birth (March 12); while those romantically inclined might turn the tables on Mendelssohn by playing his little-neglected wedding march on the centenary of his marriage to Cécile Jean-Renaud, in Frankfort, March 28, 1837.

—o—

Musicians and Society

The cynic is occasionally heard to sigh for the good, old days when music possessed fewer frills and a less powerful system of organization than at present. In the eighteenth century patronage was the privilege of a few noble persons of good taste, instead of the well-buttressed boards of directors which today control the fate of our orchestras, opera companies *et al.* And even a half-century ago there was more glamor and less cold commerce in music.

On the other hand, there are influential voices raised to assert that the art of music has in reality lived too long in the past, that the musician has neglected to revise its system in accordance with ideals of the present.

In the latter category is Prof. Roy Dickinson Welch, of Princeton University, who at a recent convention of the Music Teachers National Association, lamented the fact that "musicians as a whole cling tenaciously to conservative standards." This, he said, was partly owing to their training, which is "primarily a patient study of masters of the past."

However, he said, "be he ever so conservative, the musician in the modern world cannot fail to be aware that there is a crisis in music." This is differently interpreted by the teacher, who suffers most from the economic conditions of the day, and by the composer, who finds "a crisis between feelings of the past and the present, between a technic that appears to be exhausted and one that seems limitlessly new."

But more fundamental than these is the fact that "in these last years a radical change has occurred in the relation between the musician and society. The musician, like other workers, survives either because he supplies something society wants or, in fewer cases, because he is forceful enough to compel society to want what he has to give. Either he supplies a need already existing or he creates one."

Composers of the present day often overlook this fact. The writer relates that he asked "one of the most conspicuous of modern composers, for whom he was working? After a moment's hesitation he replied, 'For possibly a half-dozen of my fellow musicians.' He was working almost in a vacuum. I cannot think of a single important musician of the past so little concerned for a discriminating, sensitive, but non-professional public."

On the other hand, there exist today States in which the composer is encouraged to become "servant of society" and by his art definitely to further the ideals of these nations, whether these are progressive or retrogressive.

"There are in our world two strong opposing social trends affecting every musician," Prof. Welch concludes. "The one impels him to preserve his individuality and to address himself to the cultivated minority. The other forces him toward a proletarian or nationalistic ideal."

Another factor is that "until the beginning of the nineteenth century the musician generally worked for a society conscious of its musical needs. Since that time he has been forced to seek and to create his audience. . . . Church and state, noblemen and other wealthy patrons supplied the occasion for the musician's labors until well into the nineteenth century. But the ideal of democracy, the industrial revolution and a few other causes contributed to cutting him adrift from a secure haven."

Dr. Welch believes that "Europe has been conscious of its musical needs in a sense unknown in this country. Most Europeans are nurtured on folk song or religious music. Until recent years most important European cities or governments subsidized orchestras, opera houses, and conservatories. Moreover, to a degree seldom found in English-speaking countries, the continental European recognizes music as a legitimate business of the cultivated man and takes delight in amateur music-making. No better evidences of the European feeling for music may be found than are provided by the radio programs day in and day out. A need is felt which the musician supplies." He concludes:

"In America this need is less widely and less keenly felt. Music here has survived almost without benefit of the state, principally as a private or commercial undertaking. You will recall the recent decision of the Massachusetts legislature that the Boston Symphony is not an educational or cultural institution 'within the meaning of the law' and must, consequently, pay taxes on its hall.

"To put it in few words, the great music of the past has been almost entirely functional. Society created the framework, the need, the occasion. Music of the present is very largely incidental. Society as a whole supplies few occasions when great music is appropriate, it gives little support to public musical undertakings, it waits to be persuaded or cajoled, and the musician, as Eric Clark puts it, 'stands, cap in hand, a beggar in a world of salesmen.'

"Now the moral of this, if there be a moral, arises directly from the fact that in human life and human society nothing survives that is not truly functional, that is not seen to have a necessary part in the business of life. Since old institutions either are gone or seem to be in the way of dying, we should be worse than blind were we to withhold coöperation from any undertaking that promises to make the art an integral factor in the society that is to come. This is not phrase making. It is the barest statement of the necessity we face in the crisis. It means that wherever and whomever we may be teaching, we have no more important problem on our hands than so to treat our subject that it must seem one of the indispensable elements of what is commonly called the 'good life.' For the function of music in any but those states where its place is defined by legislative or autocratic decree must certainly be created from inner necessity felt by that company which has been exposed to good teaching and fine standards rather than from the framework and the needs provided by established institutions."

—o—

The Report Was Exaggerated

Apropos of the Liszt anniversary, the Revue Musicale (Paris) has published two articles by Emile Haraszti which deal with the composer's visits to Paris. They are quoted by M. D. Calvocoressi in the Musical Times. One of the interesting passages concerns the publicity given to a false rumor that the young Liszt, then seventeen, had died. The supposed obituary notice from Le Corsaire read as follows:

DEATH OF THE YOUNG LISZT

"The young Liszt has just died at Paris. He had engaged the public with his success at an age when many children are not ready for school and he improvised on the piano in a manner to astonish the professors at nine years, that is to say when some others are hardly able to stammer a language. . . . When he improvised for the first time at the Opéra, he was taken around to the loges and the galleries, and he received the caresses of ladies who, in their naïve admiration suited to his age, did not know what better to do than to give him bon-bons and kisses; with one hand, they offered candy, and with the other stroked his blonde and silky hair. That extraordinary child thus goes to join the list of precocious children who grow only to fall to the earth, so to speak; they are like plants too much forced who give some delicious fruits and die of the effort they have put forth. . . .

"Perhaps one would find that it is a fortunate thing for that flower to have drooped before having to bear all the storms which must have fallen upon it. The young Liszt has had only admirers; his age was a shield which repulsed all attacks; 'he is a child,' one would say after each success, and envy waited its time. But if he had grown, if that divine spark which animated him had developed, then one would have pounced upon his defects, one would have denied his good qualities, and—who knows?—perhaps people would have gone so far as to attack his private life. He would have known the caprices of power, the injustices of force; he would have been chilled by the brutal shock of vile and hateful passions, in place of which, he now, enveloped in his last shroud, has resumed the sleep of childhood and perhaps has gone to rest with the desire of continuing his dream of yesterday."

This pretty and affecting flight of fancy on the part of some ingenious scribe, who wrote with a heated pen suggesting personal experience of the wicked world, was, alas, doomed to suffer contradiction. A few days later there appeared a notice in La Quotidienne, inserted by a Mrs. Alix, head of a girls' school, who seems to have been a business-like individual and curiously modern in her methods of publicity. It read:

"M. Liszt is in good health, and has not been compelled at any time to interrupt the lessons he gives daily in the institution which I direct."

VARIATIONS

By Leonard Liebling

Just published by Robert McBride & Co. is The House That Music Built, by Ethel Peyser.

The felicitous title refers to Carnegie Hall, the celebrated tonal temple of New York, and the book follows appropriately the recent Kolodin history of the Metropolitan, for what that institution is to opera and its singers, Carnegie Hall is to concert music and its performers.

Walter Damrosch provides the Peyser pages with a short introduction, and that conductor is quoted later by the author when she tells the story of how Andrew Carnegie was prevailed upon to build the edifice which has played so large and vital a role in musical New York. The chief prevailer was Walter Damrosch, and he deserves the lavish praises bestowed upon him by Miss Peyser.

She calls attention in her own Foreword, to the difficulties of assembling complete data, as many of the earlier programs at Carnegie Hall are no longer available, but Miss Peyser made undaunted search through newspaper files and private collections, and presents a record quite full enough for all practical purposes. She credits a generous list of helpers, including the files of the Musical Courier.

There is much information about the early history of Carnegie Hall, its financing, and its rebuilding to add space for studios. (Their occupants, past and present, are given in a long and eloquent list.) It is interesting to read that in its youth, the Hall had dining rooms for banquets, and a portable flooring for balls given in the main auditorium.

William Steinway, interviewed by the Musical Courier (March 20, 1889) said this: "I do not see how Carnegie Hall will ever pay expenses. Take our present Philharmonic concerts, for instance. There are six in a season, and they are not given at a loss because they are supported by subscription. But increase the number of these high-class concerts to twelve and financial disaster would be certain. The Public can only stand a certain amount of this sort of music. (!)"

In the same issue of the Musical Courier, Charles F. Chickering gave his opinion: "I have never known of a person being turned away from any first-class concert at Chickering Hall because that person could not get a good seat. First-class concerts have always gone a-begging in Chickering Hall, with a seating capacity of 1,500. . . . Music halls in this town can't be made to pay."

Edmund C. Stanton, then manager of the Metropolitan, joined the other two 1889 pessimists, with this declaration: "New York has more music today than she can stand, and as for the stimulation of a great popular interest in classical concerts, I don't believe it can be done."

The three far-seeing prophets (also quoted in the M. C. from 1889 to 1891) who endorsed the building of Carnegie Hall and foretold the great musical future of New York, were the conductors Theodore Thomas, Walter Damrosch and Frank Van der Stucken.

* * *

Miss Peyser describes the five-day festival which opened the Hall, May 5-9, with three evening and two afternoon concerts, Tschaikowsky serving as conductor in a few of his compositions and Walter Damrosch leading the rest of the numbers. The author cites some of Tschaikowsky's impressions, taken from his published letters. He was awed by New York but felt unhappy here, and experienced keen nostalgia ending in fits of weeping. He regarded his visit as a "punishment," even though he wrote, "I am convinced that I am ten times more famous in America than in Europe. . . . Several of my works which are unknown even in Moscow are frequently played here. I am a much more important person here than in Russia. Is not that curious?"

Miss Peyser publishes the programs of the five festival concerts, but I fail to see in them any mention of Adele Aus der Ohe's playing of the Tschaikowsky B flat minor piano concerto. (Or am I mistaken in my idea that the performance formed part of the festival?)

Speaking of festivals, Carnegie instituted a great peace festival in his Hall, with official representatives from Europe helping in the celebration. The year was 1907.

Chapters on the Carnegie Hall organ, acoustics, radio installment, and house personnel, precede the listing of the important events which have taken place on the hallowed stage.

* * *

Franz Rummel, Arthur Friedheim, Victor Benham and Leopold Godowsky were the first pianists to appear at Carnegie Hall; Emma Heckle and Lillie D'Angelo Bergh were the first singers. The orchestra which assisted at the initial festival was the Symphony Society of New York.

Paderewski made his Carnegie Hall debut on November 17, 1891, and "the legend is that the gross receipts for this concert were only $500." Miss Peyser adds a deserved castigation: "The many programs that Paderewski gave in 1891 differed little from those that he gives today; only once in a while has he departed from composers of the nineteenth century or earlier to give something as 'new' as Debussy or even Brahms"!

The Philharmonic came to Carnegie Hall in 1892, under the leadership of Anton Seidl. From 1903 to 1906 it had eighteen guest conductors, among them Colonne, Wood, Weingartner, Safonoff, Strauss, Nikisch, Elgar, Mengelberg and Victor Herbert. In 1925-26 Toscanini was one of the three guest leaders, with Mengelberg and Furtwängler. In 1893-94, the Boston Symphony Orchestra began its Carnegie visits, directed by Gericke. In 1894, Victor Herbert played his second cello concerto at the Hall and at the same concert Henri Marteau did the Dvorak violin concerto. Ysaye made his recital debut in 1895. During the next year Huberman appeared, then fourteen years old. Pugno was first heard at the Hall in 1897. The following season David Mannes became concertmaster of the Symphony Society, and Emil Sauer effected his New York debut. Gabrilowitsch debuted in 1900, as did Dohnanyi. Two years later Bauer made his first bow at the Hall. Ditto, the Philadelphia Orchestra. In 1903 Thibaud arrived and conquered.

The 1904-05 season brought Richard Strauss, conducting the world premiere of his Domestica; and the inaugural concert of the Russian Symphony Orchestra for which modest Altschuler secured the New York debuts of Rachmaninoff, Lhevinne and Elman. Saint-Saëns appeared in 1906, and Leoncavallo brought the La Scala Orchestra. Mahler was engaged by the Philharmonic in 1909.

The war years showed a decrease of Hall concerts. Kreisler left Austria during the hostilities and turned up as early as 1915 for a New York recital. Heifetz' advent was in 1917; Galli-Curci's a year later. In 1919 President Wilson spoke at the Hall just after his arrival from France, calling the treaty with Germany a just one and continuing: "Now the great task is to preserve peace, so that when the big reckoning comes, men may look back upon this generation of Americans and say they were true to the visions which they saw."

* * *

The foregoing are only a few in the lustrous roll—virtuosi, vocalists, conductors, orators, lecturers, composers, their appearances fill nearly a hundred pages in Miss Peyser's book, and her pithy comments keep the tabulation from being a mere mustering of names and dates.

In the concluding chapters the reader finds a fascinating glossary of noted works which had premieres at the Hall; and a long series of signed tributes to the auditorium and its brilliant musical history. Some frontispiece pages offer a collection of pictures, including many portraits.

Miss Peyser may have committed "sins of omission or commission," as she says, but I found only one of the latter. On page 237 (year 1913) she writes: "Teresa Carreño, of Caracas, called the 'Valkyr of the Piano,' attracted great crowds. She, too, was a Damrosch importation. Indeed, the Damrosches were the greatest importers of their day." Inexorable history records however, that Carreño made her New York debut in 1875, when Walter Damrosch was thirteen years old. The 1913 appearance, therefore, was a re-importation.

You will find plenty of other arresting matter in The House That Music Built, particularly if you are a New Yorker, and like myself, grew up in the musical life of the metropolis.

* * *

Nikolai Sokoloff, engaged to conduct a concert recently at the Stadium in Portland, Ore., announced a program which included the Seventh symphony of Beethoven. However when the concert came to hearing, that work had been dropped in favor of lighter compositions. Thereupon a deep-feeling poet signing himself "H.S.G.," apostrophized as follows in the Portland Journal:

My dear Mister Sokoloff:
May I please write
Concerning the program
You're playing tonight?
The Beethoven Seventh
That thrills and exalts
Left off for Moussorgsky
And Blue Danube Waltz!
As my old music teacher
So often said, "Strauss—
He goes 'round and 'round,
Aber nichts kommt heraus!"
Und if we must listen,
Then afterwards—Ach!
Blease blay chust a leedle
Beethoven und Bach!

* * *

The poetical spirit has also moved Anatol Rapoport, the pianist, but his muse speaks in a mood of bewailment (and with quite some metric freedom) in the appended ode written for Variations:

THE MAN AT THE IVORY KEYS

Once I was happy, but now I'm forlorn
Sometimes I think I've only been born
Just with my grief this sad world to adorn
Lonely, forsaken, despised.
Sweet music hath charms, it's often been said,
Even powers to cure a disease.
But I'm doomed to hate it, for it brings to my mind
The Man at the Ivory Keys. . . . Oh—
He plays octaves and trills with the greatest of ease,
This magnetic young man at the ivory keys.
His technic is graceful, the girls he can please,
And my love he's stolen away.

II

He plays up and down from treble to bass
He sweeps o'er the keyboard with wrist-breaking pace
He weaves gentle harmonies as dainty as lace
And ends in a thundering crash.
Then up he arises with arrogant bow
The house all a-shake with applause
A hardly perceptible smile would by now
Illumine his features, because—
He interprets Chopin with the greatest of ease,
And he knows it, this son of the ivory keys.
His pianissimo sighs like the evening breeze,
And my love he has stolen away.

III

My love, she has never been what you would call
Endowed with a musical talent at all.
Her playing was horrid, her singing a bawl,
But now she rehearsed day and night.
She'd spurn my proposal to go to a show
Even parking lost all its delight.
Instead she'd pull out some old opera score
And yell Verdi with all her might. . . . Oh—
'Twas useless to plead and to beg and to tease;
Her passion for romance could only appease
That wicked young man at the ivory keys
Who my maiden has stolen away.

IV

Once in the evening I passed her abode.
From inside issued music in gay major mode.
The shades were not down; I could see from the road
That they were rehearsing duets.
Together in rhythm they swayed to and fro
Engulfed in the harmony's charms.
His fingers caressed—only ivory keys,
But the sounds did the work of his arms. . . Oh—
They made love to each other with greatest of ease
Conveying their thoughts through the ivory keys
An embrace through crescendo, through forte a squeeze,
Through piano, a lingering kiss. . . .

V

Some years after that I went into a hall
And was quite astonished to see on the wall
A poster announcing in type three feet tall
That she was appearing with him.
He had taught her to sing (only love could do that)
To help him to live at his ease.
He made her assume an Italian name,
And now she climbs up to high C's. . . . Oh—
She warbles and chants with the greatest of ease,
While he sweeps away at his ivory keys.
They roam over lands, and they sail over seas,
They've captured all hearts except one.

* * *

Eisenberg, cellist, had just given a magnificent reading of a Bach unaccompanied suite (G major).

Wealthy American matron: "Sounds like finger work."

Person to whom she said it: "Yes, the finger of God."

* * *

A pushing mother, busy with exploiting her daughter artistically in Europe, was trying to impress Casals.

"Oh, Mr. Casals," she said, "you know my daughter has just had wonderful success in Holland. The critics wrote that she played the Brahms sonata as well as you."

"That is not nearly good enough," was the Spanish cellist's reply.

Grena Bennett, that humorous satelite of the N. Y. American music critical bureau, is responsible for the following anecdotes reaped from Bill Chase's farm this past summer.

A chap I know overheard her telling them to Frank Wenker and took them down in tonal short-hand as the bucolic melodies came from her ruby lips. He, in turn, sent them to me for your delectation.

"Edith Mason," said Grena, "had a marvelous time at the farm. She donned an apron, fed the chickens, cooked the meals and washed the dishes, singing like a lark as she worked. I wish I had her bubbly spirits and indefatigable energy.

"Nanette Guilford came up too, and gave a concert as well as Edith. You know, Nanette used to be the wife of Max Rosen, the violinist. She was introduced to a man, Dr. Max Rosen, while she was visiting Bill and exclaimed, 'My lord, I can't get away from Max!'

"But the prize guest of all was Paul Althouse, who put away a dinner equal to a hired man's capacity, then sang a Wagnerian program to which he added heroic songs. After his recital he gave an impromptu musicale in the farm parlor, singing Irish songs with Dr. Harry Shelley playing his accompaniments. You can see what a full meal does to a Wagnerian *Heldentenor.*"

* * *

I have a non-musical friend whose husband passed away recently. She hadn't liked him very much, and I believe the feeling was mutual.

At any rate, Friend Wife decided to have him cremated, but when the funeral party arrived at the crematory they were kept waiting for over an hour for the obsequies. Every once in a while during this period a very courteous funeral director would come up to the widow and whisper, "We are very sorry about this delay, but everything will be ready very soon now."

Finally after this message had been graciously conferred upon the bereaved lady three times, she asked, "But why are we waiting? What makes the delay?"

"The organ, madam," the attendant replied.

"The organ? What organ? What's the matter with it?"

"The pipe organ, madam. It is out of order, but it is being repaired now, and will be all right to play in a very few minutes."

"To the devil with the music," answered the widow. "Let's get on with the burning."

* * *

My children, I'm nothing if not ghoulish today, but I feel you should know the tale that is being related about the late spouse of a certain well-known musical figure of international reputation.

For years, the poor man had been henpecked and was never able to get away from his wife who used him as errand boy, general factotum, secretary and baggage handler. However, he succeeded in evading his lady for two weeks and spent them in riotous vacation at the seashore. The day after he returned to his wife's shelter, he died suddenly.

At the funeral, a friend standing by the bier with the widow, said, "My dear, he looks so well, so strong and healthy."

"And why wouldn't he? He's just had two weeks at the sea."

* * *

Giovanni Martinelli, full of cheer, exuberance and buoyancy, bounded off a European liner one day last week and had a small reception in his suite at the Hotel Warwick. Assuming my familiar disguise as a waiter, I heard him tell of a marvelous summer, singing at fashionable resorts and watching the bombardment of Irun in Spain from French soil, less than a mile from the firing.

"I was scheduled to make a broadcast recently, too," he added. "But President Roosevelt wanted to make a speech at the same time, so I gave him the air."

Among Marty's rapt listeners were Michael De Pace, Gino Castro, Marinobel Smith, John Majeski, Julian Seaman and several photographers.

* * *

The stork invaded the habitation of Sir Peter and Lady Norton-Griffiths (Katharine Schrafft, soprano and candy kid), plumping a rosy baby girl right down in the brand new blue cradle. Last Thursday there was a christening with proper god-parents at the Little Church Around the Corner and champagne was broken copiously in honor of the event. Sounds like a ship-launching, if you ask me. I wonder if the babe will grow up to be a brig, a frigate or a clipper. Of course, even ferry boats get christened nowadays with champagne.

* * *

Now that Nino Martini has turned up, in or out, as a Gay Desperado, the powers that be at Radio City Music Hall decided to give him a party on the opening night of his hilariously funny film.

Garbed in dark blue, svelte and youthful, I acted as one of the page boys that night and helped the bewildering array of film, social, stage and music world celebrities to check their wraps on the wrong hooks. With glee I mixed up Rosa Ponselle's cloak with Maria Gay's, lost Giuseppe Rossi's hat and John Majeski's ubiquitous stick, and trod on the patrician toes of Jack Salter, Charlie and Mrs. Hackett, Blanche Witherspoon, Carol Longone, Grena Bennett, Vera Curtis, Hazel Flynn, Pierre Key, Gus Eyssel, the major-domo Van Schmus, Leon Leonidoff, Frances Eaton, Ambassador and Mrs. Gerard, the star Nino himself, Leonard Liebling, Harold Hendee, the Horace Johnsons, Henriette Weber, Vera Brodsky *und so weiter.*

Fun is what it was, so help me.

* * *

A Florida cousin writes me that she met Dorsey Whittington, conductor of the Birmingham Civic Symphony Orchestra, recently. "He's a nice tall chap and a sailing enthusiast. What he likes best is to outmanoeuvre hurricanes. He beat one of them to port while here and was quite elated. During another terrific squall he rescued six people in a boat."

Tough guy, that Dorsey lad. Imagine lifting a boat-load of six people from the briny deep. I'll bet a brown derby Atlas himself couldn't do it. However, they say conducting develops shoulder muscles much better than wife beating.

Music in Prague

(*Continued from page* 5)

A new recital acquaintance for us was Josie Fujiwara, introduced under the patronage of Prague's Lord Mayor and the Japanese *chargé d'affaires.* The newcomer disclosed a delightful vocal organ, a particular feature of his singing being an enchanting pianissimo. His copious program, excellently accompanied by Hans Schick, comprised Italian, German, French, and Russian pieces, as well as a group of Japanese composers new to these parts.

A contemporary concert, managed by the modern section of the German Chamber Music Association, contained two world premieres. In his second string quartet, Viktor Ullmann has succeeded in escaping from the abstract system of twelve-tone music (his musical creed for many years) this change of style producing an opus of ravishing color and sound. Friederike Schwarz's new quintet for clarinet and four string instruments has a well-constructed score of more technical ability than musical invention. The Prague Quartet also played Kirak's second string quartet with success.

The direction of the German Theatre deserves praise for an interesting concert devoted to novelties of some Czech composers of German origin: three songs by Wilhelm-Maria Wessely, Three Poems of Stefan George set to music by Hans Feiertag, Second Suite for Piano, and four songs to words of Rainer Maria Rilke by Johannes Bammer; seven songs for female voices and string quartet by Heinz Simbriger, on old Japanese texts; and overture for two violins, viola, two cellos, and double-bass by Karl Pisarowitz. The audience ovationed the composers, Fritz Rieger, accompanist, and singers Tilde Merz, Elisabeth Blum-Hafenbraedl, Louise Eckstein.

SONATA FOR SMOKERS

The Pritomnost Society kindled the enthusiasm of its ultra-modern supporters with some first performances of Czech compositions. The most novel number was Dalibor Vackar's piano sonata entitled Smoking Sonata, composed in praise of the tobacco pipe and devoted to its smokers. Though rich in contrasting episodes, the work lacks good quality for experts in exquisite brands of tobacco. The program further included two pieces for violin and piano by Emil Axman; Suite for violin, clarinet, and bassoon by Alexander Waulin; and two works for wind instruments by M. Salc and Vladimir Polivka. The appreciated performeres were the Prague Wind-Instrument Quintet, Marie Hlounova, violinist, and H. W. Susskind, pianist.

A goodly sized audience was attentive to chamber music by Jaroslav Ridky, little-known Czech composer of forty years. Sonata for cello and string quartet (No. 3) were added to the first hearing of Nonet, which displayed ideas and gifts of no mean order. The Peska Quartet, the Bohemian Nonet, and two soloists shared in warm plaudits.

The German Protestant Church gave a remarkable concert including the first local hearing of Paul Hindemith's Concerto for Organ and Chamber Orchestra, a masterpiece in every sense of the word and therefore a welcome addition to the modern organ repertoire. Josef Langer was the organist. Other contemporary items heard were Passacaglia by Theodore Veidl and two Choralvorspiele by Fidelio Finke.

"Beautiful, sir. Our latest indestructible model. The keys can't be burned by cigarettes. The top won't show alcohol stains. The wires and hammer felt can't be harmed if beer is spilt inside. The case won't scratch unless you use a saw on it. And the back leg is hollow for a wine cupboard."

"Yes, yes. But can one play music on it?"

Foreign News in Brief

Helsingfors Hears Carol Moorland

HELSINGFORS.—Carol Moorland, American pianist, was heard over the radio here followed by a recital. She was received with enthusiasm, and had an ovation from her listeners. R. P.

Webster Aitken in London

LONDON.—Webster Aitken, American pianist, besides giving a recital here in Aeolian Hall on October 26, is to be one of the first soloists (and the only foreigner) with the new symphony orchestra at Worthing under Herbert Lodge. He will play the Mozart D minor concerto. Mr. Aitken also has been engaged for the Sunday Night Series at Dartington Hall, Devonshire, one of England's most progressive schools. Several private musicales are also on his schedule before he sails for America on the SS. Queen Mary on October 28. K. S.

Jean Fardulli Sings in Athens and Egypt

ATHENS.—Jean Fardulli, Greek baritone of the Chicago Civic Opera and other American opera companies, is here to sing eight performances in the Pallas. On October 25 he leaves for Egypt, where he is to give concerts in Cairo, Alexandria and Port Said. He returns to America after the middle of November. K. P.

Mannheimer with London Orchestra

LONDON.—Frank Mannheimer, pianist, is broadcasting several programs over the BBC networks. On October 9 and 12, he played the Beethoven G major concerto with the orchestra. The former concert was broadcast to Canada, the latter to Australasia. On October 25 and 28 Mr. Mannheimer broadcasts recitals for the British Isles. K. S.

OBITUARY

Félia Litvinne

PARIS.—Félia Litvinne, Russian singer eminent a generation ago, died here on October 12. Mme. Litvinne will be remembered by American music lovers as appearing at the Metropolitan Opera House in the nineties with Jean de Reszké in Tristan and Isolde and Siegfried. She was heard under Cortot at the Chateau d'eau in 1902, at the Opéra-Comique and the Théâtre Lyrique de la Gaieté here. In 1899 she made her début at Covent Garden in London, and later sang there as Dona Anna, Brünnhilde, Aida and Gioconda, her last appearance in the English capital being in 1910.

Mme Litvinne was born in Russia in 1861. She studied voice in Paris under Mme. Barth-Banderoli and Victor Maurel. Her début was in 1885 at the Theatre des Italiens, Paris. The next winter New York heard her in Mapleson's American Company at the Academy of Music. She also sang at the Lamoureux concerts in Paris and in Russia. Mme. Litvinne married Dr. Emanuel Depoux. Her sister was the wife of Edouard de Reszké. K. S.

Mrs. Nelle I. Tallentire

CINCINNATI, O.—Mrs. Nelle I. Tallentire, prominent in musical circles in Cincinnati and Columbus, O., was killed in an automobile accident September 21, in Long Beach, California, where she had gone to open a school of music.

Mrs. Tallentire was a graduate of the Cincinnati Conservatory of Music. She had served several years as supervisor of the Public School Music Department for the State of Ohio before returning to Cincinnati to teach. She made a nation-wide tour in the interest of the Columbia Phonograph Company as lecturer on music appreciation. A performer on the piano and the harp, she was active in music clubs and sorority circles. M. D.

Edward B. Llewellyn

CHICAGO.—Edward B. Llewellyn, trumpeter and personnel manager of the Chicago Symphony Orchestra, was killed on September 25 in an automobile accident while traveling through Texas. Mr. Llewellyn was a native of St. Louis, the son of James Llewellyn, solo cornetist with the 1893 World's Columbian Exposition official band. The boy took up his father's instrument, and while very young was entrusted with first-desk position with prominent organizations. Mr. Llewellyn also was a composer. W. P.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, October 17

Fritz Kreisler, violinist, Carnegie Hall (A)
James Friskin, pianist, Town Hall (A)
Alli-Ronka, soprano, Town Hall (E)

Sunday, October 18

Margaret Halstead, soprano, Town Hall (A)
Dalies Frantz, pianist, Town Hall (E)

Monday, October 19

Leroy Anspach, pianist, Town Hall (A)
Elvin Schmitt, pianist, Town Hall (E)
Edwin Grasse, violinist, Steinway Hall (E)

Tuesday, October 20

Philadelphia Orchestra, Carnegie Hall (E)
Frank Glazer, pianist, Town Hall (E)
Hazel Griggs, pianist, The Barbizon (E)

Wednesday, October 21

Pietro A. Yon, organist, Carnegie Hall (E)
Michael Zadora, pianist, Town Hall (E)

Thursday, October 22

Arthur Billings Hunt, baritone, Town Hall (E)
Orchestra of Juilliard School of Music, Juilliard Auditorium (E)

Friday, October 23

Joseph Schuster, cellist, Town Hall (E)

Saturday, October 24

Katherine Bacon, pianist, Town Hall (A)
Icor Benefit Concert, Town Hall (E)

Sunday, October 25

John Charles Thomas, baritone, Town Hall (A)
E. Robert Schmitz, pianist, and Eddy Brown, violinist, Town Hall (E)

Monday, October 26

Ernst Victor Wolff, pianist and harpsichordist, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Evelyn Lewis, soprano, Steinway Hall (A)
Samuel Reichmann, pianist, Town Hall (E)

Tuesday, October 27

Arthur Loesser, pianist, Town Hall (E)
Marie Curtis, soprano, and Llewelyn Roberts, baritone, The Barbizon (E)
Mayme Richardson, soprano, Steinway Hall (E)

Wednesday, October 28

Elizabeth Wysor, contralto, Town Hall (E)

Thursday, October 29

Orchestral concert, Paul Stassévitch conducting, Town Hall (E)

Friday, October 30

Paulina Ruvinska, pianist, Town Hall (A)
Ruth Jeffrey, violinist, Town Hall (E)
Lorand Gluzek, cellist, Steinway Hall (E)
Bernard Gabriel, pianist, The Barbizon (E)

Saturday, October 31

Sascha Gorodnitzki, pianist, Carnegie Hall (A)
Ruth Slenczynski, pianist, Town Hall (A)
Carmen Reggio, contralto, Steinway Hall (E)

Sunday, November 1

Leonora Cortez, pianist, Town Hall (A)
E. Robert Schmitz and Eddy Brown, pianist and violinist, Town Hall (E)

Wednesday, November 4

Paul Musikonsky, violinist, Town Hall (E)

Thursday, November 5

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 6

Philharmonic-Symphony Society, Carnegie Hall (A)
Paul Snyder, pianist, Town Hall (E)

Saturday, November 7

Josef Lhevinne, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Rose Raymond, pianist, Town Hall (A)
Francis Moore, pianist, Town Hall (E)

Sunday, November 8

Philharmonic-Symphony Society, Carnegie Hall (A)
Phil Duey, baritone, Town Hall (A)
E. Robert Schmitz and Eddy Brown, pianist and violinist, Town Hall (E)
New Friends of Music, Town Hall—5:30 p. m.

Monday, November 9

Simon Barer, pianist, Carnegie Hall (E)
Cobina Wright and Robert MacGimsey, Town Hall (A)
Fredericka Fricken, song recital, Steinway Hall (E)

Tuesday, November 10

Philadelphia Orchestra, Carnegie Hall (E)
Irene Ruppert, pianist, Town Hall (A)
John Carroll, song recital, Town Hall (E)

Wednesday, November 11

Dorothy Minty, violinist, Town Hall (A)
Jascha Heifetz, Town Hall Endowment Series, Town Hall (E)

Thursday, November 12

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 13

Philharmonic-Symphony Society, Carnegie Hall (A)
Samuel Carmell, violinist, Town Hall (E)

Saturday, November 14

Mischa Elman, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mischa Meller, pianist, Town Hall (A)
Lucy Lowe, American Popular Songs in Period Costume, Town Hall (E)

Sunday, November 15

Philharmonic-Symphony Society, Carnegie Hall (A)
Lanny Ross, tenor, Town Hall (A)
New Friends of Music (Budapest String Quartet and Four Trombones), Town Hall, 5:30 p. m.
Clyde Keutzer, tenor, Town Hall (E)

Monday, November 16

National Orchestral Association, Carnegie Hall (E)
Charlotte Symons, soprano, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, November 17

Maria Carreras, pianist, Town Hall (A)
Roman Totenberg, violinist, Town Hall (E)

From Our Readers

Opera Houses Wanted

Natchitoches, La.,
Oct. 6, 1936.

To the Musical Courier:

Your editorial in issue of October 3, "Misplaced Money," should be a call to arms to all musicians and music lovers in this country.

It is admitted fact that the old Metropolitan is inadequate, and in fact, two opera houses are badly needed in New York. Also, there are musicians and music lovers here in the South who also would like to hear opera in New Orleans.

Regardless of the fact that the esteemed Toscanini be the medium through whom money is to be raised from the Salzburg Festival, let us get together and make protest—let us keep our money in these United States of America.

Yours very truly,
MRS. AGNES T. SAETRE,
301 Second St.,
Natchitoches, La.

Yella Pessl Returns from Europe

Yella Pessl, harpsichordist, who was heard in recital at Town Hall, New York, last season, has returned from a summer in Europe. While abroad she played at the Salzburg Festival in the Residenz, presenting the Haydn concerto with orchestra, Bernhard Paumgartner conducting. This concert was broadcast. Miss Pessl played the harpsichord in excerpts from Monteverdi's opera Orfeo, another Salzburg feature. The tenor in the performance was Max Meile. A recital over the radio in Vienna was also among Miss Pessl's activities, and she participated in a private musicale at Max Reinhardt's castle at Leopoldskron, when Lambros Demetrios Callimahos was the flute soloist. Miss Pessl taught at the Mozarteum Academy, offering instruction in harpsichord and courses for pianists on the interpretation of the music of Bach and the works of other composers of this period.

Back in America, Miss Pessl has been making recordings. Before leaving for Europe last summer she completed discs which were issued in August and September. These are harpsichord solos of Bach, Purcell and Handel.

At present she is recording major Bach works and some Christmas music for harpsichord, as well as American compositions of the time of George Washington. Miss Pessl is to be heard later on the radio over WABC, WEAF and WJZ. She will give recitals and appear as soloist with various organizations.

I SEE THAT

Isidor Achron, pianist, gives a recital in Scranton, Pa., on October 18. The program consists of works by Bach, Beethoven, Chopin, Shostakovitch, Debussy and Liszt.

* * *

The SS. Conte di Savoia, arriving in New York on October 8, bought Giovanni Martinelli, Romano Romani, Rosario Scalero and Giuseppe Sturani.

* * *

Mischa Meller, pianist, who gave his first New York recital last February, is to be heard again in Town Hall on November 14. Mr. Meller has opened his New York studio for teaching.

* * *

Vladimir Horowitz and his wife, the former Wanda Toscanini, arrive in this country between Christmas and the New Year. They plan to be in New York for the remainder of the musical season.

* * *

Pauline Dobson Gold has returned from Europe and is reopening her New York studio for vocal coaching, French repertoire and diction, and accompanying.

* * *

Lanny Ross, radio tenor, gives a benefit recital for the Taft Preparatory School on October 31. When Mr. Ross was a Taft student he was leader in its glee club and under his tutelage the group won the Inter-Collegiate Contest for the first time in its history.

* * *

Ernesto Berúmen, pianist and pedagogue, has resumed his teaching at the La Forge-Berúmen Studios, New York, after a month vacation spent in Maine and Canada.

* * *

The Westminister Chorus (Dr. John Finley Williamson, conductor), will inaugurate its season of concert engagements on October 26, singing in the Temple University Course in Philadelphia.

* * *

The Roth Quartet have added to their repertoire for this season a new quintet for string quartet and piano, by Roy Harris, to have its world premiere in New York City next February.

* * *

Margaret Halstead, soprano of the Metropolitan Opera, whose Town Hall recital takes place October 18, is the first American artist to be invited and to become an honorary member of The Richard Wagner Society.

* * *

Lloyd Strafford (Ignace Strasfogel) resumes private teaching at his New York studio on November 1. Mr. Strafford is official pianist of the New York Philharmonic-Symphony Society, has been an accompanist for Lauritz Melchior, and a member of the faculty of the Henry Street Settlement Music School.

* * *

Daniel Harris, baritone, has changed his New York studio to West Fifty-eighth Street. Mr. Harris, a concert and opera singer, has appeared both here and abroad. In Italy, France and Belgium he sang the leading baritone roles in twenty standard operas.

* * *

Margaret Miller Brown, Canadian pianist, gave a recital recently in Aeolian Hall, London.

* * *

The first event on its program of fall and winter functions, scheduled to celebrate the Sir W. S. Gilbert Centenary, was that sponsored by the American Gilbert and Sullivan Association on October 2 with a songfest held in the Tower Club of The Park Central Hotel, New York, headquarters of the association.

* * *

Nevada Van der Veer, contralto, is one of the soloists for the Pittsburgh Mendelssohn Choir's performance of Handel's Messiah on December 22.

* * *

Upon the completion of his Australian tour in October and shortly after his return to this country in November, Richard Crooks will begin his season here, which includes engagements in concert, radio and opera. He will be heard in Kitchener, Ont., on November 27 at the Collegiate Institute.

* * *

Clyde Keutzer, tenor, now a resident of New York, makes his recital debut in New York at Town Hall on November 15 under the management of Annie Friedberg.

* * *

Dorothy Bacon and George Perkins Raymond are engaged for a joint concert on January 22 in Cleveland, under the management of Mrs. Brudno and sponsored by the Art Museum of Cleveland. These two singers will be on tour in their home state of Ohio during that month, appearing in a number of concerts.

* * *

Anne Roselle sang in Aida, Tannhäuser, Trovatore and Lohengrin with the San Carlo Opera Company in Chicago.

* * *

Norman Roland appeared in Rigoletto at the Hippodrome recently.

Announcing New York Studio of

RUTH MILLER CHAMLEE

(MME. MARIO CHAMLEE)

Soprano

METROPOLITAN OPERA COMPANY

Management: NBC Artists Service
30 Rockefeller Plaza, New York

Lessons and Auditions by Appointment

Telephone COlumbus 5-1149
200 West 57th Street, New York

GRETE
STUECKGOLD
PRIMA DONNA SOPRANO OF METROPOLITAN OPERA

GUSTAV
SCHUETZENDORF
FOURTEEN YEARS LEADING WAGNERIAN BARITONE METROPOLITAN OPERA

THE SCHOOL OF WAGNERIAN ART

SINGING -- ACTING -- DICTION -- LIEDER

115 Central Park West, New York City

Telephone: ENdicott 2-4857

EUROPEAN

Jean GALAMIAN
VIOLIN SCHOOL
V. Blumberg, Assistant
Write for Appointments:
26, Ave. de Tokio, Paris, France

BURDINO
TENOR
Europe 1936—United States, January, 1937
Address: 21, rue Mirabeau, Paris, France

LOEWENGUTH QUARTET OF PARIS
A. Loewenguth—Maurice Fueri—Jack George—Pierre Basseux
3, rue Andrieux, Paris Phone: Laborde 21.98
American Mgt.: Bernard Laberge, 2 West 46th St., N. Y.
American Tour Commencing February, 1937

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe Concerts—Recitals—Radio
"Beautiful tone, superior technic, and soulful interpretation. I recommend him as a teacher of violin playing."—Bovcik.

PASQUIER STRING TRIO
(Jean-Etienne-Pierre)
Classical—Romantic—Modern Repertory
Mgt.: Dandelot, 83, rue d'Amsterdam, Paris

Lambros Demetrios CALLIMAHOS
FLUTIST
Management: Wilhelm Stein, Konzerthaus, Vienna; Metropolitan Musical Bureau, N. Y.

EISENBERG
VIOLONCELLIST
Europe 1935-1936
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

HELEN TANNENBAUM
VIOLINIST—Now Appearing in Europe
15, Bd. Jourdan, Paris, France

ORLANDO BARERA
Italian Violinist
IN AMERICA 1935-1936
American Mgt: Charles L. Wagner, 511 5th Ave., N. Y.
European Mgt: Alfred Lyon, 40 rue du Colisée, Paris

VICTOR PRAHL
AMERICAN BARITONE
14, rue Visconti, Paris (6), France

LUCIENNE DELFORGE
FRENCH PIANIST
Now Touring Europe
Management: Kiesgen, 252, Fbg. St.-Honoré, Paris

AUBREY PANKEY
BARITONE — Mgt.: Organisation Artistique Internationale, 45, rue La Boetie, Paris, France

ALFRED LYON
INTERNATIONAL CONCERT IMPRESARIO AND MANAGER
40, rue du Colisee, Paris, France
Phone: Balzac 46.03

MARIO FACCHINETTI
COMPOSER—CONDUCTOR in U. S. S. R. 1936
Permanent address: c/o Bernard,
14, rue La Grange Bateliere, Paris, France

MAX ROSTAL
AUSTRIAN VIOLINIST
formerly Professor of the Staatliche Hochschule für Musik-Berlin now residing in London.
All inquiries concerning engagements or lessons c/o Musical Courier, 36 Haymarket, London S. W. 1.

DR. OSCAR DANIEL
VOICE
OCTOBER to MAY:
Hotel Royal Monceau, 35, Ave. Hoche, Paris
JUNE to SEPTEMBER:
Villa Caterina, Lugano-Suvigliana, Switzerland

LEON GOOSSENS
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olszewska, Supervia, D'Alvarez, Ninon Vallin, Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Schorr, Casals, Piatigorsky, Morini, Garbousova.
Studio: 93 Cornwall Gardens, London, S. W. 7, Eng.

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
has composed FAUNESQUES
(three pieces for piano)
Published by Edition Senart,
20, rue du Dragon, Paris.
Postpaid: Francs 6.50
Personal address:
170 Blvd. Haussmann Paris

Toronto Awards Plaudits to Series By San Carlo Opera Company

Productions Include Lohengrin, Tannhäuser and Series of Italian and French Operas

TORONTO, CAN.—The San Carlo Opera Company, whose yearly visit here is always a matter of eager anticipation, brilliantly opened the winter's musical season with an elaborate array of productions at Massey Hall, the first being on September 24. The scenery was new, costumes were fresh, the chorus excellent, the ballet more ambitious than ever, the traveling orchestra, reinforced by a few local instrumentalists, much more than adequate. Fortune Gallo was prevented from coming in person to present his admirable organization, but his nephew, Mario Gallo, took his place with calmly able dignity. Almost all of the principals were outstandingly good. As to Carlo Peroni, the distinguished conductor, his knowledge, his vision, his lightning-like adaptability, again scored.

The first night truly glittered with La Traviata, Lucille Meusel being the protagonist, in turn sparkling, dramatic, appealing; Alfredo was entrusted to the dependable Dimitri Onofrei, who brought unusual dignity to the usually thankless role; Mostyn Thomas was a sympathetic elder Germont, with Charlotte Bruno, Francesco Curci, Fausto Bozza, Natale Cervi and Philine Falco filling their lesser parts with all due appropriateness.

LOHENGRIN

On the next night Lohengrin held the stage with Bianca Saroya as a lovely Elsa, completely satisfying as to music, drama and pictorial value. Admirably contrasted was the dark fatefulness of Florence Wylde, whose Ortrud was forceful and telling. Onofrei sang again in the title role, with heroic line and magnificent presence, while Mario Valle made a splendid Telramund. Harold Kravitt's superb bass entoned the King's lines with majesty, and Stefan Kozakevich sang the Herald impressively.

Saturday afternoon provided Lucia with Lucille Meusel making the most of the title part. Her Edgar was Kenneth Sakos, a tenor of high and sweet voice. Valle as Lucia's brother did excellent work. The "Mad Scene" and the sextet were of course the outstanding moments.

AIDA

Aida drew a huge crowd that night, with a rich general effect and splendid individual participation. Madame Saroya's Aida is deservedly well known and one can say no more than that she was fully worthy of herself. Coe Glade was a subtle and alluring Amneris. Aroldo Lindi reached epic heights in the role of Rhadames, and Mostyn Thomas as Amonasro was at times tremendously impressive. Altogether a superb quartet of singers for these leading parts. Kravitt as the implacable High Priest and Cervi as the King added much to the well-drawn characterizations. The ballet led by Lydia Arlova and Lucien Prideaux was excellent.

BUTTERFLY

Monday night's fare was Madam Butterfly, sung with authority by Annunciata Garrotto, whose acting while simple was extremely convincing. She was well supported by Florence Wylde as Suzuki; Rolf Gerard, a tenor whose progress has been remarkable, as Pinkerton; and Mario Valle, a splendid Sharpless. Charlotte Bruno, Cervi, Curci and Bozza also contributed handsomely in degree to the unfolding of the pathetic drama.

THE BARBER

The next night another triumph was won through a most deft production of the Barber of Seville, when this extremely tricky music was exceedingly well sung, along with sprightly acting and general whimsicality. Meusel was a delightful Rosina, Onofrei a surprisingly limber Almaviva, Cervi an inimitable Bartolo and Kravitt irresistible as the Music Master. Valle was the remarkable Barber.

A ballet, Viennese Life, based on Strauss waltzes, depicting amusing episodes in Vienna of the crinoline period was given afterward and much enjoyed by the large house.

FAUST AND DOUBLE BILL

Faust on Wednesday afternoon afforded a sympathetic and melodious Marguerite in Charlotte Symons, with Gerard as a fine Faust. Kravitt as Mephistopheles was really superb, and our own Randolph Crowe appeared as an unusually vivid Valentin. Charlotte Bruno was a charming Siebel.

That night in Cavalleria Rusticana was heard Doris Godson Gilmour as Santuzza. On this occasion, in the direct and concentrated tension of the Mascagni drama, her voice, her acting, her person were gripping. The evening was a glorious success for her. Onofrei was her Turiddu, with Bruno a tantalizing Lola and Kozakevich a forceful Alfio. Philine Falco did well in Mama Lucia's small part. Following this came Pagliacci, when Charlotte Symons sang Nedda with much dramatic feeling to the impassioned and deeply moving Canio of Lindi. Thomas' Tonio was remarkably well acted and his Prologue remarkably well sung.

TANNHÄUSER

On Thursday Rolf Gerard sang a lyric Tannhäuser to Saroya's noble Elisabeth. Thomas was a dignified Wolfram, and Florence Wylde a Venus enticing to the ear as to the eye. The ballet was particularly full and animated.

Friday night supplied a remarkable Carmen in Coe Glade, whose unique concept of the part gave it unusual accent and point; she conquered her hearers vocally and histrionically. Onofrei as Jose and Valle as Escamillo were superb, while Charlotte Symons also scored as Micaela. All the others, Cervi, Kravitt, Curci, Wylde and Bruno filled in with much color the other parts of the glamorous whole.

LA BOHEME

On Saturday afternoon in La Boheme the indefatigable Bianca Saroya sang Mimi with delicacy and pathos, and Charlotte Symons pictured a pert Musette. Sakos as Rodolphe, Valle as Marcel, Kravitt as Colline and Kozakevich as Schaunard made a quartet that suggested well the spirit of the title. The astonishing Cervi appeared in two well differentiated character, the landlord and the elderly lover.

TROVATORE

And that night Il Trovatore brought this operatic feast to an end with Anne Roselle as a gracious Leonora and Stella Lenci a fiercely dramatic Azucena. Lindi was a ringing Manrico and Mostyn Thomas a mellifluous Count. All the others contributed amply to make the evening one generous in its outflow of melody, along with its handsome trappings and its many good-looking settings. Thus in these twelve performances, the San Carlo Opera Company has once more done great things for musical Toronto.

B. P.

After Decade in Paris, Sinsheimer Opens N. Y. Studio

Bernard Sinsheimer, violinist and teacher, has returned to New York and opened a studio following ten years of activity in Paris. It was Jacques Thibaud who brought Mr. Sinsheimer to L'Ecole Normale from America to take over the master classes of violin and ensemble and to be associated with him artistically. While abroad Mr. Sinsheimer played forty or fifty concerts in the French capital with his own string quartet. Every year during the ten years in Paris, pupils of Mr. Sinsheimer were awarded the License de Concert, which is the highest degree obtainable in Europe, and which requires that the candidate master nine works of standard composers, from which four are chosen for performance by the jury awarding the degree.

"I have been granted a sabbatical year from L'Ecole Normale," said Mr. Sinsheimer. "My children are American born, and it was their desire to return to the States at this time. We shall remain in New York at least until next June."

Since his arrival in New York, Mr. Sinsheimer has been greeted by some of his former artist-pupils, including Max Rosen, Marie Caslova and Josef Stopak. G. N.

Carter Featured at National Opera Club

Baroness von Klenner introduced Ernest T. Carter at the October 8 meeting of the National Opera Club of America, Waldorf-Astoria Hotel, telling the audience of productions of his opera, The White Bird, in Germany, also of his opera comique, The Blonde Donna, in New York. Dr. Carter in modest fashion told the story of the latter, reading portions of the libretto, greatly interesting the audience. Another feature was the fine singing of Melisse Baye, who, in Indian costume, sang excerpts from the opera Alglala (Leone), and made a success for her dramatic and distinctive qualities of vocalization. Robertina Robertson, Barbara Hillard, Marie L. d'Esterneux, Lynne Rothman and Bertram Peacock were also programmed. Susan Hawley Davis giving a talk on The American Indian in Opera, Arthur Nevin and Alberto Bimboni, composers of operas on Indian subjects, were also introduced to the assemblage.

F. W. R.

ALICE LUMBROSO
ITALIAN SOPRANO
featuring an exclusive repertoire of folk-songs of Europe, Asia Minor, Egypt, Canada, etc., in their original tongues.
Information: Maurice Decruck, Les Editions de Paris, 43, Bd. de Clichy, Paris, France

BUREAU DE CONCERTS MARCEL DE VALMALETE
45, rue La Boetie (Gaveau Building) Paris
Phone: Elysées 79.46
Founder-Director: M. DE VALMALETE
General Secretary: JEAN YSAYE
European Managers for
Ania Dorfmann—Mischa Elman—Kreisler—Maréchal — Mitropoulos — Yves Nat —Rachmaninoff—Rogatchewsky—Rubinstein—Thibaud—etc.
Artistic Directors of Casinos of Cannes and Biarritz
European Concerts and Tours Managed
Write for information

ADELE MARGULIES
PIANIST
Teacher of Many Virtuosi
I Hafnersteig 12, Vienna, Austria

RAYMOND THIBERGE
PEDAGOGICAL INSTITUTE
All faults and errors of manual and mental technic corrected. Upon request, diagnosis can be had by correspondence. 5 ter, rue du Dome, Paris. Ph: Passy 56.58

MAREX LIVEN
BASS-BARITONE
of the Opéra-Comique
Care Musical Courier, 6, Square Leon Guillot, Paris

EDITH WEISS-MANN
PIANIST—HARPSICHORDIST
Available for Concerts and Teaching
(Plays the famous Steingräber Harpischord)
Alte Rabenstrasse 34 Hamburg, Germany

KILENYI
PIANIST
Mgt.: HAROLD HOLT, London—DANDELOT, Paris

MICHEL GIBSON
VIOLINIST
In Europe 1935-1936
Address: 6, Square Leon Guillot, Paris, XV, France

PIANOS BECHSTEIN
SALE — PURCHASE — RENT — STUDIOS
4, rue Raynouard, Paris Ph: Auteuil 64.29

SYLENKA
SPANISH DANCES
EUROPE 1935-1936
PUPILS ACCEPTED
35 rue de Dantzig, Paris XV, France

LOUTA NOUNEBERG
engaged by SALZBURG MOZARTEUM ACADEMY to give a piano course during 1936 Festival, July 15 to August 31. Price: 300 Austrian shillings a month. Examination for NOUNEBERG FELLOWSHIP will be held before Mozarteum Directors July 15. For all information and enrollment, write to Secretariat LOUTA NOUNEBERG, 6, Square Perronet, Neuilly s. S., France, or
Mozarteum Academy, Salzburg, Austria

IRVING SCHWERKE
6, Square Leon Guillet (rue de Dantzig)
Paris XV. Phone: Vaugirard 48-24

Eleanor SPENCER
PIANIST
Secretariat:
45 ter rue des Acacias
Paris

MARCELLA GEON

is booked for a series of her Conversational Concerts on various operas, including Aida, La Boheme and Wagner works. She is giving auditions to singers for appearances in these programs.

Montreal Welcomes San Carlo Opera

Week of Performances Well Received —Recital Visit of Flagstad a Highlight—Plans for Winter Announced

MONTREAL.—The honor of opening our musical season has been given for the third consecutive year to the San Carlo Opera. Fortune Gallo brought his company to the Imperial Theatre from September 17 to 22, where a numerous public warmly greeted the performances. The program for the week was composed of nine different operas, and aside from works as popular as Carmen, La Boheme, Faust, Aida and Tosca, comprised also Lohengrin, Madam Butterfly, Cavalleria Rusticana and Pagliacci. The representations have permitted us to hear artists whose reputation has long been made and who charmed everyone by their abilities. These included Bianca Saroya, Charlotte Bruno, Anna Leskaya, Aroldo Lindi, Dimitri Onofrei, Harold Kravitt and Mario Valle. A young tenor, Kennett Sakos, also sang with a pleasant voice, but was impaired by lack of histrionic experience. The public's most indisputable appreciation was given to Coe Glade, contralto, who made a decisive hit in Carmen. Charlotte Symons, soprano, appeared in four roles during the week and presented a voice essentially pleasing. Carlo Peroni was as infallible as ever in his conducting and the ballet with Lucien Prideaux and Lydia Arlova as principal dancers contributed to good results. The comments elicited from the audience over the short operatic season were strongly in favor of a longer opera season in Montreal.

FLAGSTAD IN LOCAL DEBUT

Kirsten Flagstad, the great soprano of the Metropolitan Opera House, was heard in Montreal for the first time on October 5, at the Imperial Theatre in a recital attended by music lovers. The Wagnerian soprano gave an extraordinary exhibition of the technic of song in presenting a voice of opulent size and rich in texture. The principal works of her wonderful program consisted of Beethoven's Creation Hymn and Ich liebe dich, three songs by Brahms, Le Secret and Fleur jetée by Faure, two songs by Grieg. As a final group she delivered Elisabeth's Prayer and Dich teure Halle from Tannhäuser and Isolde's Liebestod. The audience was an appreciative one and gave the artist such an ovation that she was compelled to return many times for encores and bows. The accompaniments of Edwin McArthur were superbly played.

Paul DeMarky gave a pianoforte recital at Tudor Hall on October 3, drawing a capacity audience. The local pianist was in good form and played with deep feeling and understanding Beethoven's Sonata in C sharp minor, a scherzo and a polonaise by Chopin, Moszkowski's study in double notes, Liapounoff's Berceuse and Liszt's Second Hungarian Rhapsody.

The fifth season of the Wednesday 9 o'clocks will again be held in the ballroom of the Ritz Carlton Hotel. Following its policy the artists to be heard are: Mischa Levitzki, pianist; Ria Ginster, soprano; Bronislaw Huberman, violinist and the Trio Italiano.

AMERICAN SOPRANO IN RECITAL

On October 1, Helen Marshall was heard in a song recital in the St. James United Church which attracted many people. The vocal equipment of the young American soprano was displayed to fine advantage during a program including the usual mixture of languages and styles. She won and deserved applause throughout her first performance here.

J. H. G.

Radio Highlights

Dialed by M. L. S.

Oh, dial where you will, you still has 'em—
They seek votes with enthusiasm;
But hear this cheery word,
November the third
Ends our nation's political spasm.

The above comes from our heart. We are so bewildered with the cross-currents of oratory that we're getting pretty dejected. We love our country and would hate to see it presided over by a "Fascist" or a "Communist" or an "economic royalist" or a "rabble-rouser" or "Anti-God," and, if you believe what you hear on the radio, all the candidates are one or several of the foregoing horrid things. It begins to look as though we shall have to stay away from the polls, or else write in the name of Mrs. Wally Simpson.

Getting back to matters tonal and those musical programs which haven't been sidetracked for a harangue to the electorate, the Ford Hour of October 11 (WABC) brought an interlude of high delight, Kirsten Flagstad being soloist with the orchestra, conducted by Fritz Reiner, in a program including Wagner excerpts, both vocal and orchestral, with Senta's Ballade and the Spinning Chorus from the Flying Dutchman. . . . The luminary of the General Motors concert of the same date (WEAF) was Bruna Castagna, displaying the riches of her splendid contralto against the background of the symphony orchestra under Erno Rapee. Mme. Castagna's numbers included the Voce di Donna from La Gioconda and the Habanera from Carmen, one of her most telling vocalizations.

The Sabbath under discussion was also enhanced for musical radio addicts by the presence of John McCormack on the Magic Key of RCA broadcast on WJZ in the afternoon. The only fly in this particular ointment was that the hour came at the same time as WABC's Pittsburgh Orchestra broadcast, with Frederick Jagel. To divide the dial between the eminent tenors was one of those problems of modern life.

During the preceding week, one of the bright spots was the appearance of Carlos Salzedo on an NBC hook-up as soloist of the Kraft Hour on Thursday. The harpist was at his best and the tones of the instrument came over with beautiful clarity. . . . Other news of current interest takes in the welcome tidings that Margaret Speaks' limpid soprano is again to be heard on Mondays on the Firestone broadcasts (NBC-Red network). Rosemarie Brancato, young coloratura, soprano, lent her crystal tones to this program on October 5, her second guest appearance there.

Add important weekly series: the Cincinnati Symphony Orchestra, directed by Eugene Goossens, is inaugurating its 1936-37 series of CBS programs on October 16, to be heard on each Friday afternoon thereafter. There are thirteen broadcasts in the series, and the soloists include Guiomar Novaes, Simon Barer, Gregor Piatigorsky, Jose Iturbi, Joseph Szigeti, Charles M. Courboin, E. Robert Schmitz and Alexander Tansman, Rudolph Ganz., Bronislaw Huberman and Severin Eisenberger. Also, five children's concerts will be broadcast by Mr. Goossens on Tuesday afternoons, November 10, December 15, February 2, March 16 and April 13.

MICHAEL ZADORA,

pianist, heard last spring in New York with Egon Petri in a Town Hall recital when they gave a program of music for two pianos, will give a solo recital in Town Hall, October 21. A New Yorker by birth, he studied first with Leschetizky in Vienna and later with Busoni. He has played throughout Europe and South America, having appeared as soloist in Berlin with the Philharmonic Concerts under Nikisch, and in the Royal Opera Concerts, in Vienna, Rome, Stockholm, Copenhagen, Moscow, Oslo, Dresden, Amsterdam, Rotterdam, Madrid and Buenos Aires. (Photo by Nicola).

Hippodrome Operas Continued

Capacity audiences continue to be the rule at the current season of the Hippodrome Grand Opera, which on October 10 put on Il Trovatore. About 5,200 persons filled New York's Hippodrome Theatre to applaud the Verdi melodrama, with Fulgenzio Guerrieri wielding his expert baton. Maru Castagna-Fullin took the part of Azucena, scoring in the fruitful role for her warm tones and dramatic acting. Vittorio Fullin was artistic and vocally fine as Manrico. The evening's effective Leonora was Santa Biondo, and Ettore Nava was Count di Luna; Nino Ruisi sang Ferrando, and Mildred Ippolito and Costante Olivaro completed the cast.

On Sunday the promised matinee cycle of Wagner operas at popular prices was begun. Lohengrin was the initial offering, presenting Julia Peters in the role of Elsa; Arthur Gerry, Lohengrin; Lydia Van Gilder, Ortrud; Foster Miller, King Henry; Alex Charsky, Telramund; and Herman Lutz, the Herald. The new series started auspiciously, guided by the musicianly Fritz Mahler in the orchestra pit. Miss Peters, visually a highly pleasing Duchess of Brabant, sang artistically.

Completing the week-end and Columbus Day holiday bill were Rigoletto on Sunday evening; Barber of Seville for Monday's matinee; and Cavalleria Rusticana and Pagliacci that evening. These were all well attended, and outstanding tonal portrayals in these operas included Lawrence Power as the Duke and Count Almaviva in Rigoletto and the Barber; Norman Roland as Monterone in Rigoletto; Lois Huff, Maddalena in Rigoletto and Lola in Cavalleria; Maru Castagna-Fullin, Santuzza in Cavalleria, and Annunciata Garrotto, Nedda in Pagliacci.

M. L. S.

Concert Series for Newark, N. J.

The Fuerstman Concert Management is presenting a Star Concert Series at the Mosque Theatre, Newark, N. J. Col. de-Bezsil's Ballet Russe de Monte Carlo appears on November 15; December 20, the Don Cossack Russian Male Chorus; January 24, Ruth Slenczynski; February 6, Jascha Heifetz; March 14, Nino Martini; April 24, Trudi Schoop Comic Ballet.

YELLA PESSL
HARPSICHORDIST
Columbia Records
Studio: 68 East 86th Street, New York

ANNE MUNDY
PIANIST
53 West 52nd Street New York, N. Y.

STEPHAN HERO
VIOLINIST
Management ARTHUR JUDSON
113 West 57th Street, New York

ESTHER LUNDELL
PIANIST — COACH — ACCOMPANIST
Personal Representative: WALTER PETERSON
Steinway Hall, New York City

MIRIAM WINSLOW
AND HER DANCERS
Exclusive Management: WILLMORE & POWERS,
2 West 45th Street, New York

MUSIC RENTAL LIBRARY
Symphonies — Concertos — Operatic Arias
MEDCA MUSIC SERVICE
66 West 55th St., New York COlumbus 5-1312

AMY ELLERMAN
CONTRALTO
260 W. 72nd St., N. Y. C. TRafalgar 7-0466

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

MILLO PICCO
Master of Singing
Baritone Metropolitan Opera Co.,
Hotel Dauphin, B'way at 97th, N. Y. TRa. 7-2200.

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK, TEL. RIVERSIDE 9-6900

JAMES MELTON
TENOR
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

FRANK ST. LEGER
315 West 57th St., New York, N. Y.

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

WOTAN ZOELLNER
VIOLINIST
Personal Representative: G. H. Dalrymple,
229 West 42nd St., New York

Karin Branzell
CONTRALTO
Now at Munich Opera

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

ADOLF SCHMID
CONDUCTOR—ARRANGER
Hotel Ansonia, B'way at 73rd St., New York

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club,
353 West 57th St., New York, N. Y.

TITO SCHIPA
Leading Tenor Metropolitan Opera
Mgt.: Harry Cahill,
9410 R.K.O. Bldg.,
Radio City New York

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

PAULA HEMINGHAUS
Contralto
RADIO—ORATORIO—CONCERT
Soloist at READING (PA.) BACH FESTIVAL
May, 1935 and 1936
1412 Steinway Hall, New York City

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

RICHARD BONELLI
BARITONE
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York, N. Y.

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

CHARLOTTE SYMONS
SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

FOWLER & TAMARA
DANCE RECITALISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

VIOLA **MITCHELL**
VIOLINIST
Concert Mgt.: BERNARD R. LABERGE, Inc.
3 West 46th Street, New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

GOETA LJUNGBERG
Soprano—Metropolitan Opera
Personal Representative: Edwin Wedge,
52 Vanderbilt Ave. (Room 1907) New York City

DORIS DOE
Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

ALICE TULLY
DRAMATIC SOPRANO
G. H. DALRYMPLE, Personal Representative
239 West 42nd St., New York City

BRYNLEY AND NOTLEY
TENOR-BARITONE DUO
Exclusive Management: Annie Friedberg
250 West 57th Street New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

ADDISON JONES
PIANIST
BANE BOOKING BUREAU
45 Prospect Place, Tudor City, New York City

FLORENCE AUSTRAL
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

FABIEN SEVITZKY
CONDUCTOR
Concert Management Arthur Judson
113 West 57th Street, New York

GEORGIA GRAVES
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th St., New York City
Telephone: RHinelander 4-8623

GEORGE LEYDEN COLLEDGE CONCERT MANAGEMENT
30 Rockefeller Plaza New York

PAUL H. STOES
MANAGER
30 Rockefeller Plaza, New York

Bane Booking Bureau
45 Prospect Place, Tudor City, New York City

CHARLES L. WAGNER, INC. CONCERT MANAGEMENT
511 Fifth Avenue New York

MUSIC NOTES from Coast to Coast

GRAND RAPIDS, MICH.—Music studios are reporting a much greater activity than in several years, and in all other lines there seems to be an interest and enthusiasm which is gratifying to all musicians and music lovers here.

The School of Fine Arts (Peter Kleynenberg director) has opened its fourth season. Heads of departments are Mrs. Peter Kleynenberg, piano; Eleanor Malek, children's piano; Peter Kleynenberg, cello; Emanuel Jablonski, violin; Irvin J. Barr, voice; William Rose, flute; Thomas Rabbai, clarinet; Paul Thebaud, oboe; Evelyn Beach and Oscar Kutchinski; Mr. Rose, harmony, theory, and composition; Myrtle Koon Cherryman, speech arts; Ora Chervenka, languages; and Gerald Hanchett, piano in the Holland branch. An unusually fine program was given recently by Martha Smitter, Janice Van den Bosch, Erwin Brummeler and Stephen Bryant, pupils of Miss Malek, and Malcolm Dunkelberg, pupil of Mrs. Kleynenberg.

Reese Veatch has been appointed Minister of Music at Second Congregational Church, and will have charge of five choirs. Two of Mr. Veatch's voice pupils have recently made appearances. Phyllis Gardner, mezzo-contralto, has received a scholarship for Hillsdale College and will major in music and has been engaged as soloist and choir director at the Episcopal Church in Hillsdale. Harlan Burgess, bass-baritone, has entered Albion College, where he will choose the public school music supervisor's course and continue his vocal studies.

Harold Tower, director of Excelsior Chorus, is planning an active season. His senior choir at Trinity M. E. Church is giving monthly musical services.

The choir at East Congregational Church, under Paul Humiston, is preparing Gaul's Holy City and The Messiah. Mr. Humiston will give monthly organ recitals.

Frank Showers is leading the choir at First M. E. Church. The quartet and soloists are Mrs. Karl Dingeman, soprano; Mrs. Showers, contralto; Leo Tepaske, tenor; Lynn Clark, bass; and Carl Sennema, organist.

Three local churches are celebrating their centenaries this year. These are First M. E. Park Congregational, and St. Mark's Episcopal, and special music programs are being prepared. At the first of these, Clarence Gittins, boy soprano from St. Thomas' in New York City, sang in St. Mark's Church with much success. H. B. R.

SAN DIEGO, CAL.—The Amphion Club announces through its secretary, Mrs. B. A. Bukor, an Artist Course which will present during the coming months six of the foremost artists of the concert stage: Kathryn Meisle, American contralto; Lotte Lehmann, Austrian soprano; Gregor Piatigorsky, Polish cellist; Richard Crooks, American tenor; Poldi Mildner, Viennese pianist; and Nathan Milstein, Russian violinist. The Amphion, oldest of local musical organizations, has offered during its career an opportunity to the public of the city to hear practically all the eminent musicians who have come to the Pacific Coast in the last forty years. Its president and vice-president are Gertrude Gilbert, and Mrs. L. L. Rowan, known in musical circles on the Coast.

The San Diego County Branch of the California Music Teachers' Association (Mrs. Louis Bangert, president) held its opening meeting of the season September 15, devoting its program to a recapitulation of interesting phases of the association's convention held in Los Angeles last July. Margaret Neill, program chairman, introduced several speakers who reported comprehensively upon various State projects and the social activities of the convention. Three young artist members who appeared on convention programs as musical representatives of the local branch, repeated their programs for the benefit of those members who did not attend the convention. A group of modern songs, by Ruth Felt Schilling, soprano, accompanied by Charles Shatto, pianist and organist, was given with taste and feeling and much enjoyed. Viva Crise Metzgar, pianist, played a difficult group with fine musical intelligence and excellent grasp of technical hazards. The branch announces for its October meeting an informal talk Lighter Moments in a Career, by the American composer, Charles Wakefield Cadman. H. B.

SUSAN S. BOICE,
following the teaching of a summer class at Essex, Lake Champlain, N. Y., has resumed vocal teaching at her New York studio. Mrs. Kurt Brownell is her studio accompanist and coach, with Merran Reader for musicianship and voice; the latter is also known as opera and concert artist.

WHITE PLAINS, N. Y.—The current season at the Westchester County Center was opened on September 22 with a concert sponsored by the Social Service Committee of Grasslands Hospital, featuring Winifred Cecil, soprano; assisted by Edward Kane, tenor; Archer Gibson, organist, and Gibner King, accompanist. Miss Cecil, who had just returned from a summer in Europe, sang with excellent musical feeling, agreeable vocal smoothness and clarity and tonal purity. Particularly interesting was the group of modern Italian songs. Mr. Kane sang with pronounced ease, revealing a voice of pleasing quality. Mr. King's splendid accompaniments for both artists were appreciated, and the introductory group of organ solos by Mr. Gibson was enjoyed. The audience warmly received all the artists.

The Westchester Little Opera Company opened its third season at the County Center on October 8, with Carmen, under the direction of Eugene Haessner. The cast included Hertha Von Rohn, Patrick Henry, Virginia Baum, Theodore Everett, Marjorie Powers, Wanda Domzella, John Grant, William Harvey and John Murphy. The ballet mistress was Mathilda Mark and Joe Visca was concert-master of the orchestra.

On October 7 Lewis Lane presented the first of a series of ten lectures on the lives of the great composers at the studio of Eleanor Cumings in Bronxville.

Helene Schoof, soprano, was enjoyed in a recital at the Rochambeau auditorium on October 9, when she appeared with Dorothy Sutherland, dancer.

The Treble Clef Chorus of the Contemporary Club has resumed its rehearsals under Antonia Brico.

The seventh season of the Olney concerts opens on October 16 with the Jooss Ballet, and continues with Jascha Heifetz, the National Symphony Orchestra of Washington, Lotte Lehmann, Bartlett and Robertson, and Nelson Eddy. E. H.

WINNIPEG, CAN.—The annual meeting of the Men's Musical Club of Winnipeg was held on September 12, when Leonard Heaton and the retiring board of directors presented their reports on the past year's activities. James G. Fraser was elected president, George S. Mathieson, secretary, and W. A. McKean, treasurer, the two latter being re-elected.

Ella Koch, a young pianist studying for the fourth year with Viggo Kiehl at the Toronto Conservatory of Music, presented a program at the Music and Arts Building on September 15. Miss Koch earned much praise from her audience for the tone and technical fluency revealed in spite of the handicap of being sightless. Her performance of the Beethoven thirty-two variations and the first movement of the same composer's G major piano concerto showed much promise and understanding. Ronald Gibson collaborated with the soloist in the concerto. Accompanied by Maurice Preud'homme, Grace Leaper assisted with two well-chosen groups of songs including operatic arias by Puccini and Bizet.

Barbara Pentland, who has been accepted for a fellowship in composition at the Juillard Graduate School in New York, was presented in piano recital by Eva Clare, resident teacher, on September 21 at the Royal Alexandra Hotel Crystal Ballroom. Miss Pentland played her two preludes and first movement of a piano sonata. A group of three songs were given poetic characterizations by Agnes Kelsey, soprano, accompanied by Anna Moncrieff Hovey. The program also contained works by Brahms, Schumann, Liszt, Shostakovitch and Ravel, and concluded with a brilliant and vitally expressive performance of the Cesar Franck Symphonic Variations, ably assisted by Eva Clare at second piano.

Another young resident pianist, Freda Trepel, has advanced so well under the guidance of Louise MacDowell's tutelage that she has been awarded a scholarship at the Chicago College of Music, entitling her to a year's personal tuition with Rudolph Ganz.

A. C.

NORMAN ROLAND
BARITONE
Address: 152 West 57th Street, New York City

CARL FRIEDBERG
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

MARION KERBY
Negro Exaltations and Kentucky Mountain Songs
1857½ Taft Avenue, Hollywood, Calif.

GIBNER KING
COACH-ACCOMPANIST
162 W. 54th St., New York COlumbus 5-7976

WEBSTER AITKEN
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

ELISABETH RETHBERG
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

National Symphony Orchestra
HANS KINDLER, Conductor
Washington, D. C.

WILLARD MAC GREGOR
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

SUSANNE FISHER
SOPRANO METROPOLITAN OPERA CO.
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

EZIO PINZA
BASS
NBC Artists Service
30 Rockefeller Plaza New York

MARIA SILVEIRA
LYRIC COLORATURA
Personal Representative: Walter Peterson,
Steinway Hall, New York, N. Y.

WINIFRED CECIL
SOPRANO
Management: BERNARD R. LABERGE, Inc.
3 West 46th St., New York

GRETE STUECKGOLD
SOPRANO
Management Haensel & Jones
113 West 57th St. New York

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street New York

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

Lincoln Cathedral Choir
a cappella
Cornhusker Hotel, Lincoln, Nebraska

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones,
113 West 57th Street, New York

FARDULLI
LEADING BARITONE CHICAGO CITY OPERA CO.
Management: Annie Friedberg, Fisk Bldg., New York
Columbia Records

CONSERVATORIES and SCHOOLS

Curtis Institute of Music

PHILADELPHIA.—The Curtis Institute of Music (Dr. Josef Hofmann, director, and Mary Louise Curtis Bok, founder) has presented a concert course for seven consecutive seasons before music clubs, schools, colleges and universities. Many Curtis graduates who now are prominent in opera, concert and radio made their first appearances on this course. The programs are planned to be interesting and instructive, and to present music to appeal to the musician as well as the layman. Such musicales have been given in private homes in Philadelphia and nearby, and before schools, colleges and clubs, including: University of Delaware, Western Maryland College, George School, Westtown School, Hood College, Swarthmore College, Bryn Mawr College, Elizabethtown College, Princeton University, Blair Academy, Peddie School, Birmingham School; Iris Club of Lancaster, Pa.; New Century Club of Wilmington, Del.; Euterpe Club of Waynesboro, Pa.; New Century Club of West Chester, Pa.; Woman's Club of Woodbury, N. J.; Colony Club of Ambler, Pa.; Porch Club of Riverton, N. J.

Young artists presented this season on the course include: Marion Head, violinist; William Harms, pianist; Selma Amansky, soprano; Leonard Treash, basso; Eudice Shapiro, violinist; Robert Topping, tenor; Martha Massena, pianist; Rafael Druian, violinist; Joseph Levine, pianist; Elsie McFarlane, contralto; Fritz Krueger, tenor; Barbara Thorne, soprano; Eugene Csircsu, violinist; Margot Ros, pianist; Lester Englander, baritone; and Marjorie Call, harpist.

Programs are also presented by members of the opera department of the Curtis Institute of Music, their repertoire including the Garden Scene from Gounod's Faust; Spinning Scene of Flotow's Martha; House of the Broommaker from Humperdinck's Hansel and Gretel; and excerpts of Don Pasquale (Donizetti) and Secret of Susanne (Wolf-Ferrari). The singers listed are: Charlotte Daniels, Fritz Krueger, Leonard Treash, Robert Topping, Jane Shoaf.

Chamber music concerts are provided by the Cherokee Trio (Frederick Vogelgesang, violin, Samuel Mayes, cello, and Sol Kaplan, piano); the Woodwind Ensemble (Julius Baker, flute, Rhadames Angelucci, oboe, Edward O'Gorman, clarinet, Ernani Angelucci, horn, Jules Seder, bassoon); and the Harp Trio (Coreva Hanford and Reinhardt Elster, harpists, and Leonard Rose, cello).

Eastman School of Music

ROCHESTER, N. Y.—Students entering the Eastman School of Music this year are again representing a nationwide sweep of territory. From thirty-three states have come 144 new students to fill the quota of entering students who can be admitted each year. Selection of the quota has been made from considerably more than 200 applicants.

Nearly half of the entering student body, comprised of seventy-nine men and sixty-five women, have come from the Middle and Far West. The reaches from which they have come is reflected by the fact that 84.7% are from outside the city of Rochester and 60.4% outside of New York State. States with large representation are California, Kansas, Iowa, Pennsylvania, and Illinois.

Among the number are students from seventy-six other institutions of higher learning, many of whom have already received their first degree and have begun advanced study this year. Work for the master's degree has been started by twenty-five of these students and one has begun study for the doctorate in music.

These students are pursuing every branch of musical study and it is stated there is a decided gain over registration in previous years, shown in the graduate and voice departments.

Peabody Conservatory

Arrangements for the entire series of Friday Afternoon Artists' Recitals at the Peabody Conservatory of Music, Baltimore, have been completed and are announced by Otto Ortmann, director of the conservatory. The soloists and dates of appearance are: October 25, Florence Easton, soprano; 30, Frank Gittelson, violinist; November 8, Jan Smeterlin, pianist; 13, Fraser Gange, baritone; 20, Pasquale Tallarico, pianist; 27, Emanuel Feuermann, cellist; December 4, Charles Kullmann, tenor; 11, Kolisch String Quartet; 18, Harold Bauer, pianist; January 8, Enid Szantho, contralto; 15, Joseph Szigeti, violinist; 22, Austin Conradi, pianist; 29, Virgil Fox, organist, and William Primrose, violist; February 5, Alexander Sklarevski, pianist; 12, Louis Persinger, violinist; 19, Stephen Deak, cellist; 26, Pro Arte String Quartet; March 5, Louis Robert, organist, and George Wargo, violist; March 12, Peabody String Quartet; 19, Nathan Milstein, violinist.

Louisiana State University

BATON ROUGE, La.—Michael Haydn's Mass in C was given its first American performance by the Louisiana State University of School of Music on October 4, by a select chorus of thirty voices and an orchestra of seventeen pieces under the baton of Loren D. Davidson, a member of the voice faculty. Soloists were Louise Brabant, soprano, of Chicago; Sydney Young, mezzo-soprano, of Memphis, Rocco Contini, tenor, of Dover, O.; and Richard Holtzclaw, bass, of Atlanta.

Three copies of the mass are in existence, according to Dr. H. W. Stopher, director of the school of music, who heard the mass performed in Salzburg, Austria, and who procured one of the three copies for the school library. The other copies, all in manuscript, are in the Michael Haydn museum and the church at Salzburg.

The mass, scored for solo quartet, four-part chorus, and orchestra of two oboes, two trumpets, tympani, first and second violins, cellos and bass, was written around the turn of the eighteenth century for the Salzburg church. The manuscript was lost soon after the first performance, and was not found until recently. T. W.

EFFA ELLIS PERFIELD
has returned from her farm in Maine and resumed teaching in New York.

Academy of Vocal Arts

PHILADELPHIA.—The Academy of Vocal Arts, started two years ago under the name of the School for Vocal Scholarships, has as its purpose the provision of expert, complete vocal instruction for talented young men and women. The directors saw a need in this country for a broader musical education, one to educate singers vocally, musically and dramatically for professional work in opera, concerts, oratorio and radio.

This past summer a Master Vocal Class was initiated in Haverford, Pa. This project was headed by Edgar Milton Cooke, H. Maurice Jacquet and Victor Andoga. During the short summer session, several operas were put in preparation, including Faust, Carmen, Pagliacci, Cavalleria Rusticana, excerpts from the Pearl Fishers, La Boheme, Samson and Delilah, Lakme, the Marriage of Figaro, Madam Butterfly, Prince Igor, Tristan and Isolde and the entire first act of Massenet's Werther, sung in English. The board of directors are continuing this work, taking new quarters off Rittenhouse Square in Philadelphia, widening the scope of the school to give opportunity to singers in every stage of development. This enlarged organization has been made permanent under the name of the Academy of Vocal Arts, Inc., with the same faculty: Edgar Milton Cooke, dean and head of the vocal department; H. Maurice Jacquet, musical director; and Victor Andoga, production director.

Oberlin Conservatory

OBERLIN, O.—Enrollment statistics for 1934 to 1936 indicate a significant increase in the number of students registered in the Oberlin Conservatory of Music. There has been an increase of eighty-eight during this period. In 1934 there were 311 students registered, of which eighty were men and 231 women. This year the figures are 106 men and 293 women, to total 399, which is about the normal enrollment of the Conservatory. Approximately 140 of the 399 studying music at Oberlin are freshmen.

Riverdale Country School

RIVERDALE-ON-HUDSON, N. Y.—Music is being taught "as a spoken language" at the Riverdale School of Music. Tsuya Matsuki of the Riverdale Faculty predicts that the new science of "musicianship," which uses chords for words and musical phrases for sentences, will eventually make obsolete pres-

(*Continued on page 24*)

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street, New York.

BRUNA CASTAGNA
Leading Contralto, Metropolitan Opera Association
Management: Haensel & Jones, Steinway Hall, New York

MARIO CHAMLEE
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza, New York

ELEANOR BERGER
CONTRALTO
G. H. DALRYMPLE, Personal Representative
220 West 42nd St., New York City

EMANUEL FEUERMANN
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

GERTRUD WETTERGREN
CONTRALTO
NBC Artists Service
30 Rockefeller Plaza New York

EUGENIA BUXTON
AMERICAN PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HELEN OLHEIM
MEZZO SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

ROMAN TOTENBERG
POLISH VIOLINIST
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

ARTHUR LOESSER
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

BEVERIDGE WEBSTER
PIANIST
NBC Artists Service
30 Rockefeller Plaza New York

IGOR GORIN
BARITONE
Management: Haensel & Jones
113 West 57th Street New York, N. Y.

Richard Hageman
CONDUCTOR-COACH
AVAILABLE FOR NEW YORK RECITALS
Studio: 137 West 57th St., New York. CO. 5-9770

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

GEORGE PERKINS RAYMOND
AMERICAN TENOR
Mgt.: Annie Friedberg, 250 W. 57th St., New York

JOHN McCORMACK
Management: NBC Artists Service, RCA Bldg., N. Y.
Personal Representative: James McCormack,
41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition
440 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: Charles L. Wagner, Inc.
511 Fifth Avenue, New York

CHARLOTTE BOERNER
LYRIC SOPRANO
1412 Steinway Hall, New York City

PERCY GRAINGER
PIANIST
9 Cromwell Place
Manager: Antonia Morse
White Plains, N. Y.

HART HOUSE STRING QUARTET
Haensel & Jones,
New York

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

RAYA GARBOUSOVA
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

POVLA FRIJSH
SOPRANO
Management: BERNARD R. LABERGE, Inc.,
3 West 46th St., New York

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

WILLIAM THORNER
TEACHER OF SINGING
152 West 57th St., N. Y. C. Tel. COL. 5-9706

LEON CARSON
TENOR—TEACHER OF SINGING
30 Cottage Pl., Nutley, N. J. 160 W. 73rd St., N. Y.
Tel.: Nutley 3-0130 Tel.: TRaf. 7-0780

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERUMEN STUDIOS
14 West 68th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

GREGORY ASHMAN
ASSOCIATE CONDUCTOR
OPERA DEPT. JUILLIARD SCHOOL
PIANIST — TEACHER — ACCOMPANIST
1 West 85th St., New York SUs. 7-1097

WINIFRED
CHRISTIE
Pianist
Exclusive Direction: Dorothy Pillsbury Stetson
30 Rockefeller Plaza, New York

FRANTZ PROSCHOWSKI
following his master classes in Portland, Ore., and Berkeley, Cal., has reopened his New York vocal studios.

CONSERVATORIES and SCHOOLS

(*Continued from page 23*)

ent methods of instrumental teaching and visual learning of harmony and counterpoint. Enjoyment of the great masters by those who regard themselves as "unmusical" is made possible, according to Miss Matsuki.

"Children are now learning musical theory by ear, recognizing melody, key, and chord progressions by sound rather than sight, and recreating for themselves what they have heard," she explained. "Until a few years ago training of children in musicianship was unheard of. Theory and harmony were taught in music schools, but seldom to children, who were limited to practising technic exercises and occasional 'pieces,' with no analytical knowledge of what they were playing and no grasp of musical feeling.

"Now we are beginning to develop the musical instinct in classes covering ear training, feeling for rhythm, key centre, phrase, and elementary harmony. The child is being provided with a vocabulary which enables it to recognize and use chord progressions as well as to create melodies and harmonize them. Thus from the beginning creative ability is stimulated—a distinct innovation in music instruction.

"The very young children are not taught an instrument for a year or two. But when they do begin to play, there is a marked difference in execution and interpretation because they understand what they are playing, and they have already achieved a musical sense.

"This method of teaching musicianship can be applied to every instrument. Students of the piano, cornet and violin often attend the same class and derive equal benefit.

"The hitherto 'unmusical' person is given a knowledge of composition, a sensitivity for rhythm, melody, and harmony, and a general musical intuition that increases his enjoyment and appreciation a hundredfold."

Of Japanese descent, Miss Matsuki is a native of Salem, Mass., and was reared in Brookline. She is a graduate of the New England Conservatory and of the London Academy of Music, where she studied under Tobias Matthay and Stanley Chapple. She is a former member of the Faculty of the Laurel School for Girls, Cleveland, Ohio, and of the Beaver Country Day School, Chestnut Hills, Mass.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Abileah, Arie
Albert, Rosemary
Barozzi, S. J.
Benni, Della
Bernucci, Virginia
Beuf, Augusto
Bouson, Zara
Carboni, Nino
Ceh, Frances
Clausi, Enrico
Colcaire, Oscar
Concialdi, E.
Curtis, Norman
Dalmy, Greta
Damiani, Victor
Darling, John Garret
De Gregorio, Franco
De Feo, George
De Loor, Gustave
De Lys, Edith
Didur, Adamo
Dorrance, Myra
Du Bois, Eugene
Dueheana, Gertrude
Elliott, Beatrice
Embree, Mabel
Fabrizi, Maestro Germia
Feibish, Borris
Fisher, Grace
Frankel, Joseph
Franken, Miriam
Goetz, Ray
Hansen, Harold
Harris, Richmond
Harrower, Pierre
Howe, Russell Blake
Lauer, Alberta
Lehmann, George
Leone, Evt
Leori, Ediani
Lewin, Joseph
Lichti, Marguerite
Ligotti, Erminia
Lorenz, Max
Major, Elizabeth A.
Merkel, Sonya
Myriald, Marguerite
Papania, Edward
Pagluighi, Lina
Pavlowsky, Jascha
Powell, Arnold
Pellitier, Pierre
Savina, Anna
Smith, Walter D.
Santelli, Lita
Schneider, Annetta
Shotwell, Marie
Singer, Charles
Sommovigo, Oddone
Stage, Florence
Ter-Ognov
Trabilsee, Tofi
Truxwell, Earl
Van Rhyhn, Rene
Vidas, Rudolphe
Von Weber, Roland
Werner, August
Wagner, Marie Louise

Juilliard Graduate School Awards Fellowships

Ernest Hutcheson, dean of the Juilliard School of Music, New York, announces that sixty-five fellowships have been awarded for study at the Juilliard Graduate School for the season 1936-37 as a result of competitive examinations held at the school during the past two weeks. This is the largest number of awards made by the school since 1926.

The Graduate School opened officially on October 8 with an enrollment of 180 students.

The following candidates, drawn from seventeen different states, are the winners of this year's awards: Cello: Florence Geschwind, Cleveland, O.; Martha Marden, East Orange, N. J.; Robert Spergel, Toronto, Ont.; Dorothy Elizabeth Treml, Turners Falls, Mass.

Composition: Timothy Cheney, South Manchester, Conn.; Edmond De Luca, Philadelphia, Pa.; Emil Koehler, New York, N. Y.; Robert Ira McKee, Utica, N. Y.; Barbara Pentland, Winnipeg, Manitoba; Lewis Lester Slavit, Brooklyn, N. Y.; Joseph R. Wood, Reading, Pa.

Conducting: Arthur Austin, San Diego, Cal.; Charles Dean Dixon, New York City; Charles Stanton Kent, Louisville, Ky.; Jacob Schwartzdorf, New York City; Harry Robert Wilson, Wichita, Kan.

Flute: Ruth Freeman, Cleveland, O; John Kiburz, St. Louis, Mo.

Piano: Mary Bambery, Portland, Ore.; Joseph Battista, Philadelphia, Pa.; Betty Bruinekool, Knoxville, Ia.; Rosalind Crost, Brooklyn, N. Y.; Harry Franklin, Brooklyn, N. Y.; Henry Harris, Pittsburgh, Pa.; Mary Elizabeth Henderson, Apollo, Pa.; Drusilla Huffmaster, Houston, Tex.; Beatrice Hyman, Mt. Freedom, N. J.; Muriel Juliber, New York City; Ruth Kasowsky, Brooklyn, N. Y.; Miriam Mann, Brooklyn, N. Y.; Elizabeth Morgan, Atlanta, Ga.; Irving Owen, Brooklyn, N. Y.; Jean Robinson, Lowell, N. C.; Charles Stephen Rugg, Chatham, N. J.; Earle Voorhies, Los Angeles, Cal.

Violin: Madeline Coffman, Chicago, Ill.; Jane Duval Glenn, Louisville, Ky.; Harry Goshkowitz, New York City; Nathan Gottschalk, Bridgewater, Mass.; Harry Hyams, Brooklyn, N. Y.; Rivka Iventosch, Berkeley, Cal.; Seymour Miroff, Brooklyn, N. Y.; Alice Plumlee, Los Angeles, Cal.; Marjorie Portugal, New York City; Leonard Posner, New York City; Frieda Reisberg, New York City; Esther Schure, New York City; William Sokol, Ambridge, Pa.; Emanuel Vardi, Crompond, N. Y.

Voice: Berenice Alaire, New York City; Mary Louise Beltz, Lawrence, Kan.; Jean Kathleen Bryan, Red Wing, Minn.; James Bundock, Buffalo, N. Y.; John Campbell, Kansas City, Mo.; Gordon Dilworth, Huntington, N. Y.; Margaret Harshaw, Narberth, Pa.; Dorothy Hartigan, Troy, N. Y.; Joseph Marsilia, Cleveland, O.; Florian Nelles, Detroit, Mich.; William Carl Nicholas, Wauseka, Wis.; Frederick Loadwick, Oswego, N. Y.; David Otto, Kingston, Mo.; Louise Lura Stover, Pittsburgh, Pa.; Hugh Thompson, Seattle, Wash; Bernard John Tyers, San Diego, Cal.

STUDIO NOTES

MRS. JOHN LEONARD ECKEL

BUFFALO, N. Y.—Mrs. John Leonard Eckel is presenting her artist-pupil, Geraldine Kress, violinist, in a series of eight recitals of violin music, with interpretative comments on Violins and Their Makers; Famous Teachers and Their Pupils; the Development of Violin Literature, and technic and beauty of tone. The first recital in September included the Ciaccona in G-minor (Vitali); La Folia (Corelli-Kreisler); a group of XVII century Italian melodies and one of modern Spanish compositions. The second recital, October 5, included the sonata in E (Handel); Concerto in E (Bach); Fifty Bow Variations (Tartini); air on the G-string (Bach), Serenade, Ave Maria and Am Meer (Schubert-Wilhelmj); and a group of modern Spanish dances. Miss Kress is a talented young violinist, possessing a rare gift for interpretation, combined with exceptional technical skill. She is especially happy in being able always to project herself immediately into the mood or character of the compositions portrayed. Particularly in the old classics of the XVII century she revealed beauty of tone, imagination, poetic feeling and invested each phrase with a vitality and warmth rare in one so young. Her climaxes are built up from a shimmering thread of tone to a full, rich fortissimo, without faltering. The lighter passages were played with a vivacity and gaiety that captivates hearers. The Ciaccona created a profound impression, as did the Bach concerto. In the latter, the adagio was played with appealing tenderness. La Folia and the Fifty Bow Variations displayed Miss Kress' beautiful, facile bowing as well as her command of left-hand technic. In appearance Miss Kress is charming, youthful and unaffected.

L. H. M.

GUSTAVE L. BECKER
begins the season teaching artist pianists and composers and musical theory in New York. Mr. Becker will appear in lecture-recitals for colleges and music clubs, and several Becker compositions are to be performed at concerts.

FRANCIS ROGERS

Singers from the New York studio of Francis Rogers who hold prominent church positions include: James Curtis, tenor soloist at the Cathedral of St. John the Divine, New York; Frederick Loadwick, tenor soloist of Holy Trinity, Brooklyn, N. Y.; Renaldo Rovers, baritone soloist at the First Methodist Church, Roselle, N. J.; and William Gephart, baritone soloist, St. Anthony's Oceanside, N. Y.

KATE S. CHITTENDEN

Kate S. Chittenden announces resumption of piano instruction, with emphasis on three departments, as follows: 1. Music Appreciation Class, twenty sessions, on Friday mornings, beginning November 6; 2. Normal Playing Class (for both performers and listeners), Friday mornings; 3. Classes for Young Performers, on Saturday mornings, beginning November 7.

OPPORTUNITIES

ATTENTION DEBUT RECITALISTS AND TEACHERS—Producer will arrange several debut recitals for talented musicians. No investment required. Write for interview stating qualifications. Address: D. J. H., care of Musical Courier, 113 West 57th Street, New York.

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 West 57th Street, New York City Cl. 6-1339

FRENCH DICTION Expression
CULTURED PARISIENNE
Coach of prominent artists of opera, concert and radio
Mme. Gabrielle Morris
Also Italian Wickersham 2-3778

MISCHA MELLER PIANIST
Studio: 8 West 52nd St., N. Y. C.
Concert Management: Richard Copley, Steinway Hall, N. Y.

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

BERNARD SINSHEIMER
Professor of Violin and Ensemble Master Classes at L'Ecole Normale de Music, Paris, France. Teaching in New York until June, 1937.
780 West End Ave., New York ACademy 2-0722

A. Y. CORNELL
VOICE
Carnegie Hall, New York Phone CIrcle 7-7958

MILDRED BROWNE
COACH — ACCOMPANIST
440 West 23rd St., N. Y. CHL. 3-8065

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago Ill.

GRACE BUSH
COMPOSER-POET, LECTURE RECITALS
123 N. Oxford. Los Angeles, Calif. Tel. GL. 3293

MAE GILBERT REESE
CONCERT PIANIST
ARTIST TEACHER
ROBT. L. HOLLINSHEAD, Mgr.
Roosevelt Hotel, Hollywood, Cal.

OBERLIN CONSERVATORY *of* MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean—Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education.
The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music
120 Claremont Ave., New York City
Catalog Sent On Request

CECILE HELLER MILLER
SOPRANO
Lieder Singer — Voice Teacher
250 West 94th St., N. Y. C. RI 9-3919

LUCILE COLLETTE
CONCERT VIOLINIST—PIANIST
Bano Booking Bureau,
45 Prospect Place, Tuder City, New York City

ALVA FEDDE SOPRANO POETESS
Author of MESSENGERS OF PEACE
Mgt. of Harriet S. Pickernell, 119 W. 57th St., N. Y. C.
By Arrangement with Walter Rosemont

FELIX ROBERT MENDELSSOHN
CELLIST AND CONDUCTOR
Address Musical Courier, 113 W. 57th St., N. Y.

ALESSANDRO GIGLIO
BARITONE
1420 Steinway Hall New York, N. Y.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

MAURICE ZAM
CONCERT PIANIST—TEACHER—EDUCATOR
6350 Franklin Avenue, Hollywood, Calif.
Phone Gr. 3161

DR. GEO. LIEBLING
CONCERT PIANIST—COMPOSER—TEACHER
RECITALS — LISZT EXPONENT
5539 Hollywood Blvd., Hollywood, Calif.

RAYMOND McFEETERS
PIANIST — ACCOMPANIST — TEACHER
736 S. Marengo Avenue, Pasadena, Calif.
Phone: Terrace 3261

MILDRED SANGER **HOUSE**
COMPOSER—CONDUCTOR
971 S. Westmoreland Avenue
Los Angeles, Calif. Phone FE. 1912

CLEMENCE GIFFORD
CONTRALTO
340 S. Norton Los Angeles Calif.
Phone York 2876

HELEN BATES **OMERON**
VOICE SPECIALIST
1030½ N. Western Ave., Hollywood, Calif.
Telephone Hempstead 9062

DAISY SINCLAIR
ACCOMPANIST — COACHING
500 S. Virgil St., Los Angeles, Cal. Phone FE. 9441

HOMER GRUNN
TEACHER OF PIANO AND COMPOSER
911 Westchester Place, Los Angeles, Calif.
Phone RO-1907

NELL COOPER
CONTRALTO
RADIO — CONCERTS — RECITALS
1314 S. Sycamore St., Los Angeles, Calif.
Phone WH. 7862

MARY CARR MOORE MUS. DOC.
AMERICAN COMPOSER
967 Gramercy Dr., Los Angeles, Calif.
Phone: RE 5901

MARCELLA MASON
LYRIC SOPRANO
Hotel Hollywood, Hollywood, Calif.

ELINOR REMICK **WARREN**
COMPOSER—PIANIST
410 S. Arden Blvd. Los Angeles, Calif

MARGUERITE BITTER
CONCERT PIANIST
Robert L. Hollinshead, Mgr.
Roosevelt Hotel
Hollywood, Calif.

JOHN ELLIS
BARITONE
OPERA — CONCERT — RADIO SCREEN
6726 Altaloma Terrace, Hollywood, Calif.
Phone HE. 4752

MRS. **HENNION ROBINSON**
ACCOMPANIST
COMPOSER
226 S. Norton Ave.,
Los Angeles, Calif.
Phone OR. 3259

HO-TE-MA-WE
INDIAN MEZZO-SOPRANO
CONCERT—RADIO—SCREEN
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood, Cal.

RUTH TERRY **KOECHIG**
MEZZO-CONTRALTO
SCREEN—CONCERT
OPERA—RADIO
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood, Calif.

ELEANORE **WOODFORDE**
SOPRANO
OPERA—RECITAL—RADIO—SCREEN
Ruth Creed Young, Mgr.
Roosevelt Hotel, Hollywood, Cal.

GATTI SJÖLAND
LYRIC-DRAMATIC TENOR
VOICE TEACHER
7069 Lanewood Av., Hollywood, Calif. Phone HI. 8447

MR. and MRS. **CLIFFORD LOTT**
SINGING — PIANO
CHORAL CONDUCTING
731 Crenshaw Blvd.,
Los Angeles, Calif.

VICTOR CHESNAIS
NATIONALLY KNOWN TEACHER OF VOICE
Training for Films and Opera
care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

LILLIAN STEUBER
PIANIST
109 S. Hoover St.,
Los Angeles, Calif.

MINNALETHA WHITE
VOICE TEACHER
Formerly Prof. of Voice, Univ. of Okla. Now asst. to Andres de Segurola
1491 Valencia, Los Angeles, Calif.
Phone Richmond 8403

CHARLES DALMORES
VOCAL STUDIO
12 YEARS LEADING TENOR
Manhattan, Metropolitan, Chicago Operas
5373 Franklin Ave.
Hollywood, Calif.
Phone HE. 9949

LILLIAN **FLICKINGER**
SCIENCE OF SINGING
German Lieder—Oratorio—Moving Pictures—Radio
Hotel Wellington,
New York City

VERA BARSTOW
CONCERT VIOLINIST
Chamber Music
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd.,
Phone West Los Angeles 882-97
Los Angeles, Calif.

LORENZA JORDAN **COLE**
CONCERT PIANIST
Head of Piano Department
TUSKEGEE INSTITUTE
Booking N. W. Tour 1936-37
Address: Tuskegee Institute
Tuskegee, Alabama

INSTITUTE of MUSIC
& FINE ARTS
Courses in Piano, Voice, Violin, etc.
WINTER SEASON NOW OPEN
919 Atlantic Ave.
Long Beach, Calif.

ZOELLNER SCHOOL
OF MUSIC
Founded by ZOELLNER STRING QUARTET
Amandus Zoellner, Dir.
338 S. Western Ave.
Los Angeles, Calif. Tel. FE. 4616

SKETCHES *of* NEW YORK (SONGS)
By Kathleen Lockhard Manning
AT ALL MUSIC DEALERS
G. SCHIRMER, INC.
New York

RALPH REILY
TENOR
OPERA — CONCERT
RADIO — ORATORIO
Care of Musical Courier,
Roosevelt Hotel, Hollywood, Cal.

KRIEG-GERIN STUDIOS
PIANO — VOCAL
ADVANCED — CHILDREN
11306 Blix Ave., No. Hollywood, Calif.
Phone N. H. 2035

LUCILE LORELLE
MEZZO-SOPRANO
OPERA—COSTUME RECITAL
—RADIO—SCREEN
Shelton Apts., Hollywood, Cal.
Phone GR. 5141

GEORGIA WILLIAMS
VIOLINIST
NOW BOOKING
SEASON 1936-37
Ruth Creed Young, Mgr.
Roosevelt Hotel,
Hollywood, Cal.

BLYTHE TAYLOR **BURNS**
SOPRANO
RADIO—RECITAL—
OPERA—ORATORIO
333 S. Citrus Ave., Los Angeles
Calif. Phone WY. 4282

JESSIE MacDONALD
SOPRANO
TEACHING — MUSICAL DIRECTOR PILGRIMAGE PLAY
2297 Holly Drive, Hollywood,
Calif. Phone HE. 9779

MARY **TEITSWORTH BOYD**
SOPRANO
OPERA—CONCERT—ORATORIO
414 N. Las Palmas Ave.,
Hollywood, Cal. Tel. WY. 6430

COLLEEN SWORD
MEZZO-SOPRANO
OPERA—RADIO—CONCERT
214 S. Van Ness Ave.
Los Angeles, Cal.
Tel. WY. 6396

JOSEPH J. KLEIN
VOCAL TECHNIQUE
CHORAL DIRECTOR
ELECTRICAL TRANSCRIPTIONS
909 N. Brand Blvd.
Glendale, Calif.
(Suburb of Los Angeles)

SUGI MACHI
Brilliant Young
JAPANESE SOPRANO
OPERA—CONCERT—RADIO
Victor Red Seal Artist
Mgt.: Robert L. Hollinshead,
Roosevelt Hotel, Hollywood,
Calif.

ROBERT FLACK
ACCOMPANIST
6044½ Hollywood Blvd.,
Hollywood, Calif.
Phone GL. 0174

RUSSELL HORTON
TENOR
CONCERT—RADIO
SCREEN—ORATORIO
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood,
Calif.

TUDOR SINGERS
CONCERTS IN COSTUME
(FIVE ARTISTS)
Coached by John Smallman
Ruth Creed Young, Mgr.
Roosevelt Hotel
Hollywood, Cal.

ELIZABETH and FRANCES **COPELAND**
DUO-PIANISTS
RECITALS — RADIO
ORCHESTRAL APPEARANCES
Ruth Creed Young, Mgr.
Roosevelt Hotel, Hollywood, Cal.

MARGARETHA LOHMANN
PIANIST
WHITTIER COLLEGE,
Whittier, Calif.

BERTHA VAUGHN
VOICE TEACHER
Of Many Young Artists Now Before the Opera and Concert Public
Folder on Request
702 S. Crenshaw Blvd., Los Angeles, Calif.
Phone Oregon 8874

ELOISE HORTON
COLORATURA SOPRANO
Opera—Concert—Radio
9049 Vista Grande
West Hollywood, Calif.
Phone Crestview 8741

EDITH KNOX
CONCERT PIANIST
ARTIST TEACHER
1547 S. Gramercy Place,
Los Angeles, Cal. Tel. RO. 6945

HAROLD GELMAN
CONCERT PIANIST
1800 N. Harvard,
TEACHER
Hollywood, Calif.
Phone Olympia 7070

MR. and MRS. **ABBY DE AVIRETT**
TEACHERS OF PIANO
168 S. Larchmont,
Hollywood, Calif. Tel. WH. 7340

DOROTHY ANDREWS
ACCOMPANIST
450 S. GRAND,
Pasadena, Calif.
Phone Wakefield 5392

ELEANOR HAZZARD **PEACOCK**
VOICE SPECIALIST
RECITALS — LECTURES
123 N. Oxford St., Hollywood, Calif.
Phone GL. 3293

JOHN WARREN ERB
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 171 West 71st St., New York City

CREATORE AND HIS BAND
Now Booking Coast-to-Coast Tour
Summer 1937 — Season 1937-38
76 West 93nd Street — New York City

ADA BELLE FILES
CONTRALTO
Costume Recitals
443 Wrightwood Avenue, Chicago, Ill.

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
ARTIST—TEACHER
Mgt: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music — Cent. 6194
64 East Lake St., Chicago, Ill.

DONNA PARKER PRODUCTIONS
1430 Kimball Bldg., Chicago — Webster 2878

SELMA KRAMER
PIANIST
Studio: 257 West 86th St., New York
SUsquehanna 7-0625 or ENdicott 2-5180

MARGUERITE **POTTER**
VOICE BUILDING—COACHING
Scholarship to the Talented
817 Steinway Hall, N. Y. C. — Circle 7-2916

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

HELEN ALION
TEACHER OF PIANO
Specializing in Children's Work
27 Perry Street — New York City

GENE SCHILLER
ACCOMPANIST—COACH
51 West 71st St., New York — SUs. 7-1687

BERNARD GABRIEL
Concert Pianist and Teacher
160 West 73rd St., N. Y. C. — TRafalgar 7-6700
Mgt: Bernard R. Laberge, 2 W. 46th St., New York

DIMITRI ONOFREI
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

ARDIS ALLING
ORIENTAL DRAMALOGUES IN COSTUME
IS CENTRAL PARK WEST • NEW YORK CITY

MICHAEL **ZADORA**
PIANIST—PEDAGOGUE — SCHOLARSHIPS
Hotel St. Andrew, 72nd St. & Broadway, N. Y. C.
Phone ENdicott 2-4080

FRANCES
BLAISDELL
FLUTIST
Studio: 427 W. 57th St., N. Y. C. — COlumbus 5-8480

Rosie Britein
COMPOSER—PIANIST
Chicago Conservatory — Harrison 0500

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
Concert Management George Leyden Colledge
30 Rockefeller Plaza — New York, N. Y.

ESTABLISHED 1857
PEABODY
CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. *Circulars Mailed.*

MARK LEVANT
SOLO CONCERTMASTER
Metropolitan Opera Orchestra

ALICE NICHOLS
ACCOMPANIST and COACH
57 West 75th St., New York — Tel. TR. 7-1314

MARJORIE *Pianist* ALLISON *Cellist* **MacKOWN**
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

FLORENCE KASS
MEZZO-SOPRANO
CONCERT - RECITAL
826 Orchestra Building, Chicago, Ill.

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
138 West 58th St., New York — Circle 7-3958

WILLEM VAN DEN BURG
Assistant Conductor San Francisco Symphony
Former solo cellist Philadelphia Orchestra
2318 Leavenworth Street — San Francisco, Calif.

LOUISE **JENKINS**
SOPRANO—COSTUME RECITALS
Teacher Male and Female Voices
E 370 Riverside Drive, N. Y. — ACad. 2-5223

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write: 151 West 40th St., Suite 1601, New York

DOROTHY ORTON
SOPRANO
Management: National Music League, Inc.
113 West 57th St., New York City

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

IDA ELKAN
903 Carnegie Hall, N. Y. C. — WAds. 3-2474

CATHERINE DENCH **HAWKS**
MEZZO-SOPRANO
1416 Steinway Hall, 113 W. 57th St., New York

ROSE KUNST
SOPRANO
1416 Steinway Hall, New York
Or 329 Hawthorne Terrace, Mt. Vernon, N. Y.

LYUBA **SENDEROWNA**
DRAMATIC CONTRALTO
1416 Steinway Hall, 113 W. 57th St., N. Y.

CHARLES SORCE
New NBC Tenor
Heard Tuesdays, 4:30 P.M. over WJZ
Available for Personal Appearances

THE **BYE** ENSEMBLE
A Family of Artists
BETTY TILLOTSON
CONCERT DIRECTION
Steinway Bldg., New York

HOPE JOHNSTON
As companion-tutor to piano students during daily practice periods.
HOTEL McALPIN, New York City. — PEnn. 6-5700

MARCEL **GRANDJANY**
HARP INSTRUCTION
Studio: 116 West 72nd St., New York
Telephone SUsquehanna 7-5611

Olga **CRISTO-LOVEANU**
ROUMANIAN SOPRANO
1416 Steinway Hall, New York City

GEORGE **HOYEN**
AMERICAN CONDUCTOR
1416 Steinway Hall — New York City

HANS HESS
CELLIST
Fine Arts Building, Chicago, Ill.

HUGH McAMIS
CONCERT ORGANIST
160 West 73rd St. New York

ALICE MOCK
SOPRANO—Concert—Opera—Radio
Pupils Accepted 444 E. 66th St., New York
Concert Mgt. Betty Tillotson, 113 W. 57th St., N. Y.

MRS. DANIEL SULLIVAN
"Transformed, has at last learned how to profit by an inherently splendid vocal equipment."—Phila. Record on Sullivan artist from Metropolitan.
132 W. 74th St., New York — TRafalgar 7-1291

BETTY PARET
HARPIST
Studio: 264 Lexington Ave., New York. LE. 2-9544
Mgt.: Harriet Steel Pickernell, 119 W. 57 St., N. Y.

DANIEL WOLF
PIANIST AND COMPOSER
138 West 58th St., New York — Circle 7-1394

LILLIAN **GUSTAFSON** SOPRANO
257 W. 86th St.,
New York, N. Y.

HAROLD HENRY
PIANIST
257 W. 86th St., New York
Tel. SUsquehanna 7-6625

ENZO (Violin) CAESAR (Cello) CARL (Piano) **PASCARELLA TRIO**
CONCERT—RECITAL—INSTRUCTION
Address care Musical Courier,
Steinway Bldg., 113 W. 57th St.,
New York, N. Y.

CHASE BAROMEO
Leading Bass-Baritone
Metropolitan Opera Co.
Mgt. NBC Artists Service

AMELIA BRADDOCK
MEZZO-SOPRANO
PUPILS ACCEPTED
403 Carnegie Hall, N. Y. C.
Interview by appointment
COlumbus 5-2294

John Carroll
DRAMATIC BARITONE
WITH RKO-RADIO STUDIOS
Hollywood, Calif.

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 — Foreign, $4.50

ELSA FIEDLER
ACCOMPANIST-COACH
309 W. 57th St., N. Y. C. — COlumbus 5-7750

HELEN FREUND
SOPRANO
CHICAGO CIVIC OPERA COMPANY
825 Orchestra Building, Chicago, Ill.

JEANNE **HASSLER** CONTRALTO
Personal Rep.: LEON S. FOX, White Plains, N. Y.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

Louise St. John WESTERVELT
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

ELSA HOTTINGER
CONTRALTO
OPERA — RADIO — CONCERT

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York — TRafalgar 7-6451

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

ELAINE DE SELLEM
Mezzo Soprano
TEACHER OF VOICE, AMERICAN CONSERVATORY
Chicago, Ill.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
Teacher of Margaret Speaks and Other Distinguished Artists
STUDIO: 316 W. 84th St., N. Y. City — TR 7-9192

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York — Riverside 9-4899

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y

EDWARD DULEY
TENOR
National Music League, Inc.
1201 Steinway Hall, New York City

ANNA GROFF-BRYANT
Teacher of the Art of Voice Development and the Art of Singing
528 Fine Arts Bldg., Chicago — Webster 2710

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to Grand Opera and Concert Repertoire
1230 Kimball Bldg., Chicago — Phone Webster 7233

BIANCA **SAROYA**
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1093

LEONARD **STOCKER** BARITONE
Betty Tillotson Concert Direction
Steinway Bldg. N. Y. C.

ANN BOOL
LYRIC SOPRANO
Personal Representative: G. H. Dalrymple,
220 West 42nd St., New York

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts,
310 South Michigan Ave., Chicago, Ill.

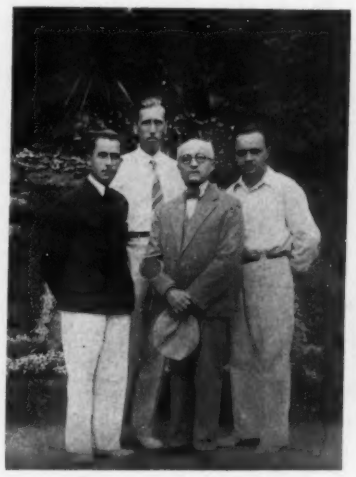
RICHARD
KRULL
BASS-BARITONE
CONCERT—RECITAL — ORATORIO—FESTIVAL
1417 Steinway Hall, New York City

NINO MARTINI,
tenor of the Metropolitan Opera, in his second picture, The Gay Desperado, as a singing Mexican bandit.

STELL ANDERSEN,
American pianist, at her country home in North Bennington, Vt. Miss Andersen returns to New York shortly.

ROSEMARIE BRANCATO and ESTELLE LIEBLING
after the young coloratura-soprano's début as one of the "Twin Stars" in a new series of Friday night broadcasts over an NBC coast-to-coast network. Miss Brancato is an artist-pupil of Miss Liebling. (Acme Commercial photo.)

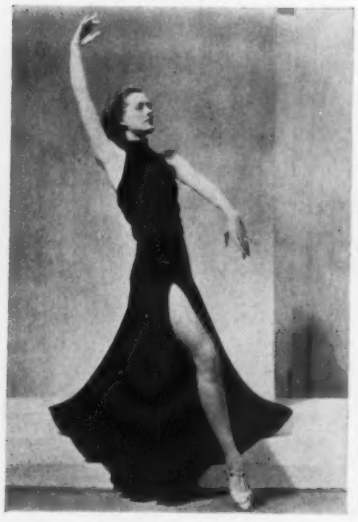
ORLANDO BARERA,
violinist, on vacation in Belgium. Mr. Barera passed most of the summer at his home in Italy, preparing new programs for his forthcoming season which commences in Paris, in October, when he appears as soloist with the Pasdeloup Orchestra, to be followed by an orchestral engagement at Luxemburg. Before leaving for the United States, he has three appearance in Prague, one of them with orchestra. He then goes to America where his bookings include concerts in Washington and New York (Town Hall, December 27).



DR. LOUIS BAILLY
(front row, right) in Kilosvodsk, Russia, this summer, with Kabalewsky, Russian composer; J. Breitburt, concertmaster of the Moscow Philharmonic Orchestra; and V. Sourov, solo viola player of that organization.

OTTO and ETHEL LUENING
are to be heard in recital at Town Hall, New York, this season, on March 22, 1937.

DORSEY WHITTINGTON,
conductor of the Birmingham Civic Symphony Orchestra and director of the Birmingham Conservatory of Music, at Perdido Bay, Fla., this summer, ready to embark on his yacht, "Arno," for some deep sea fishing. During the summer Mr. Whittington cruised 3,000 miles in his boat.



ANN FRESCHMANN
is a member of the cast of Daughters of Atreus, a melodrama by Robert Turney based on ancient Greek legends, which opened on October 14 at the Forty-fourth Street Theatre, New York. Miss Freschmann will also give dance recitals in the eastern states this season.

(Rapee Photo © George Maillard Kesslere.)

(Stokowski Photo © Rembrandt Studios, Inc.)

ERNO RAPEE and LEOPOLD STOKOWSKI
were conductors of the Philadelphia Orchestra in a pre-season concert at the Academy of Music, Philadelphia, October 3. Mr. Rapee conducted the first part of the program, featuring members of the orchestra as soloists and presenting a movement of the Bach Brandenburg concerto (No. 2) in F, the Mozart French horn quartet, the waltz from Tschaikowsky's Serenade for Strings, Gypsy Rondo (Haydn) and the Capriccio Espagnole of Rimsky-Korsakoff. After this Mr. Stokowski took the podium for orchestral numbers and vocal music with John McCormack as soloist. This latter part was broadcast, presented in the regular Sunday evening series of General Motors.

LOUISE GERARD-THIERS,
in Scotholm, Wayne, Maine, with three friends.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

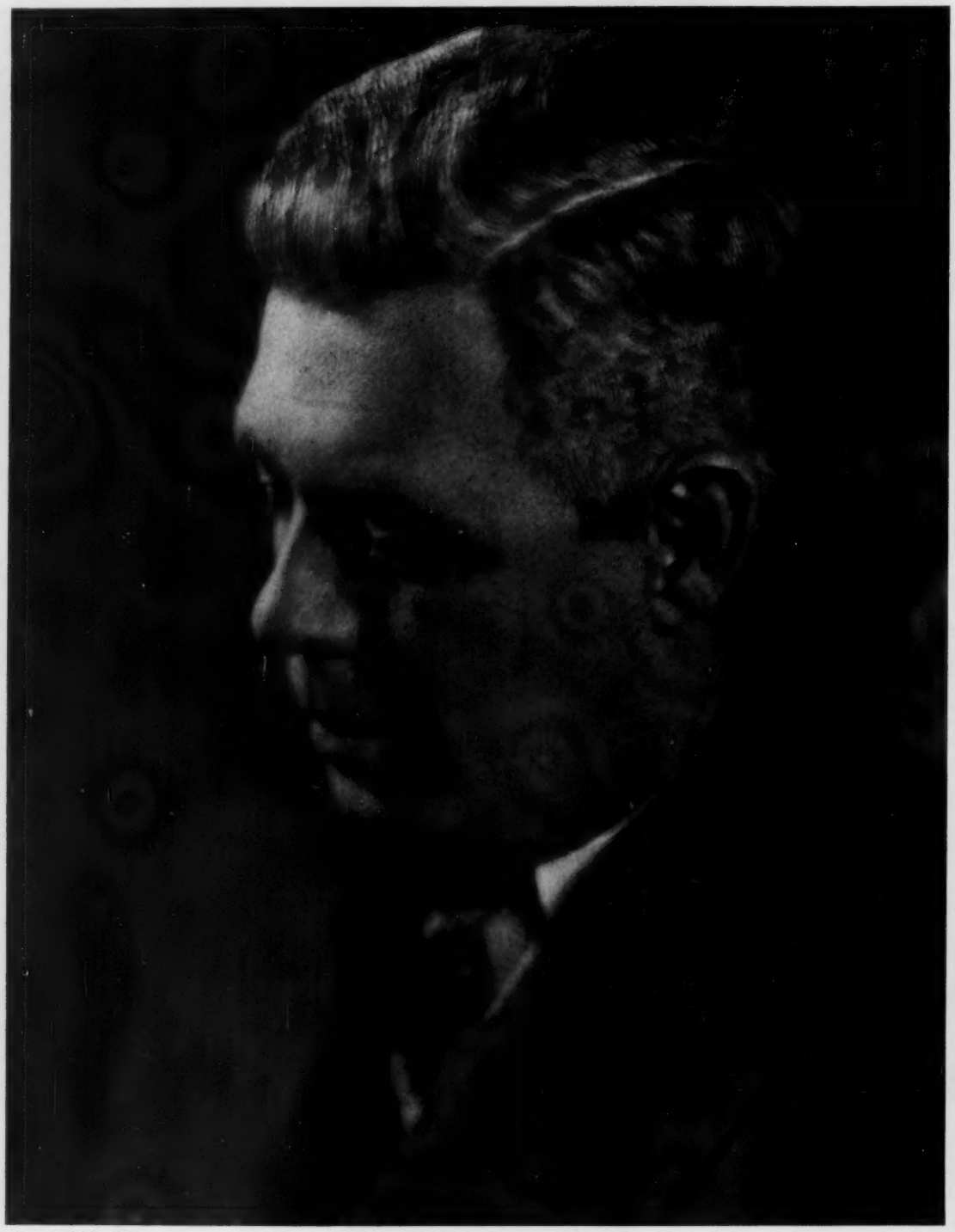


Photo by Elsin, N. Y.

LEON CARSON

New York Tenor and Teacher of Singing

Will Be Heard in All-American Program Lecture-Recitals in Several States This Season